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See pages 260, VIII and IX.



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Trade Mark Registered in United States Patent Office

FOUNDED 1901

VOL. CXLIII. NO. 578

JUNE 1959

EDITED BY L.G.G. RAMSEY

AMERICAN EDITOR: MALCOLM VAUGHAN

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PORTRAIT OF A GIRL BY JEAN-BAPTISTE PERRONNEAU
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PUBLISHER

THE CONNOISSEUR is published eight times a year, in January, March, April, May, June, September, November and December, by the National Magazine Company Ltd., 28 and 30 Grosvenor Gardens, London, S.W.1, England. Editorial and Advertising—13-17 New Burlington Place, London, W.1. Business and Advertising Manager—V. F. Law.

NEW YORK OFFICES

Advertising Director for the U.S.A. Boleslaw Mastai, 21 East 57th Street, New York 22, N.Y. Telephone Eldorado 5-7395.
American Editor Malcolm Vaughan, 572 Madison Avenue, New York 22, N.Y.
Circulation Office The Connoisseur, 250 West 55th Street, New York 19, N.Y.

CIRCULATION INFORMATION

Single copy price: \$2.00 per copy in the United States. Subscription prices: United States and possessions, and Canada, \$13.50 for one year, \$22.50 for two years. All other countries, \$16.50 for one year, \$28.50 for two years. Single copies may be obtained by sending your order, with remittance, to the New York Circulation Office. Subscription orders should be sent to the New York Circulation Office. Notify THE CONNOISSEUR, Subscription Dept., 250 West 55th Street, New York 19, N.Y., of any change of address, and give the old address as well as the new, with postal zone number, if any. Early consideration will be given to MSS. accompanied by suitable photographs. Although due care is taken, the proprietors do not accept responsibility for MSS. or photographs, which must be submitted at the owner's risk.
Entered as second-class matter at the Post Office at New York, N.Y., U.S.A. Printed in Great Britain.



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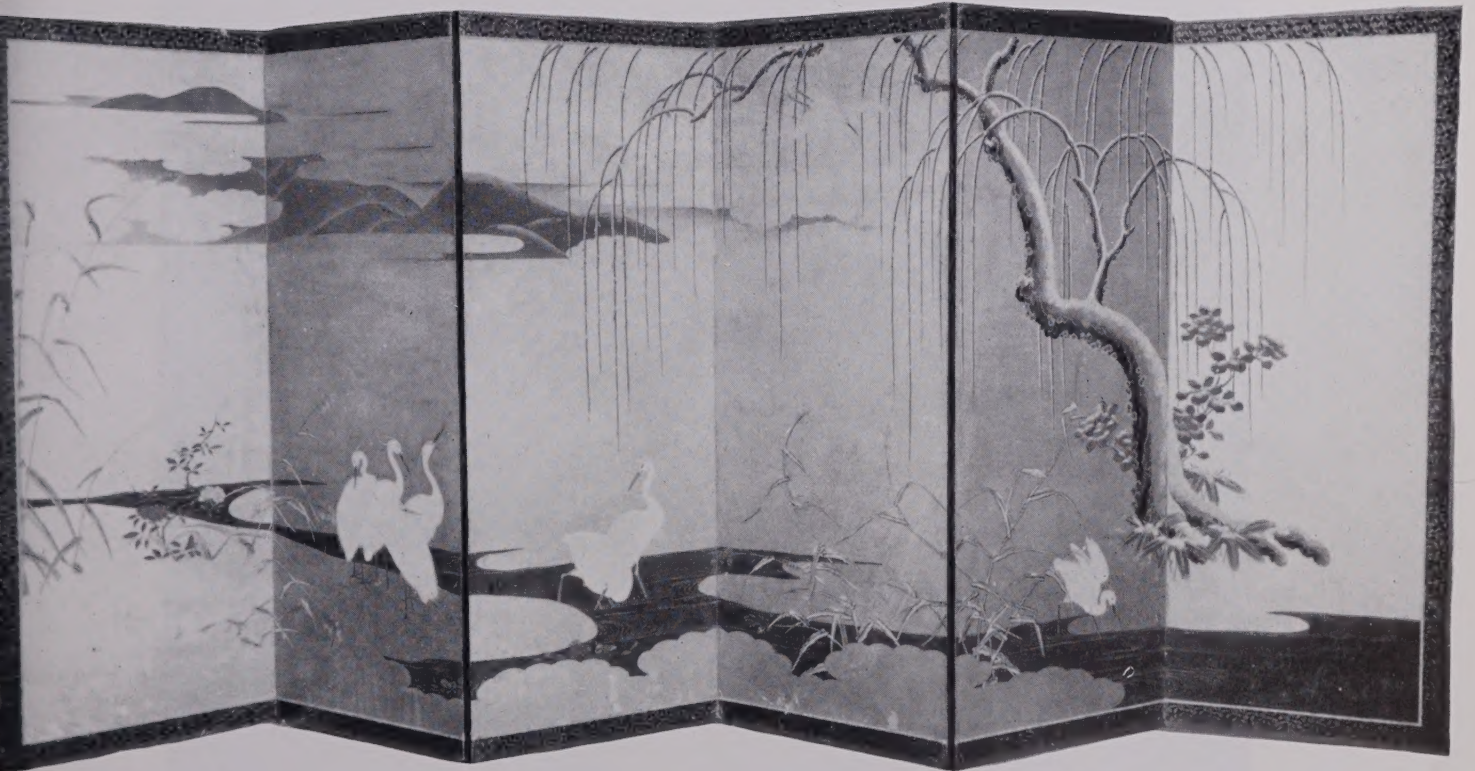


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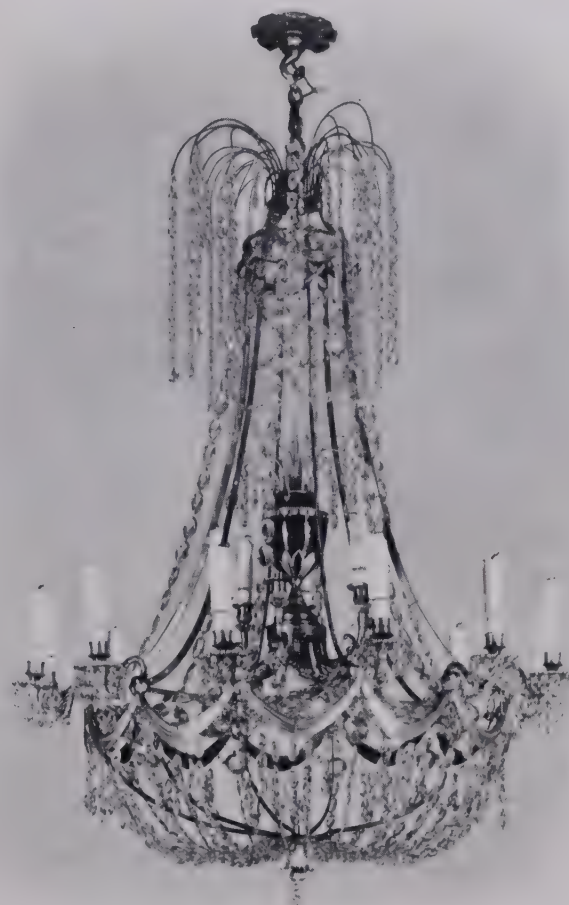
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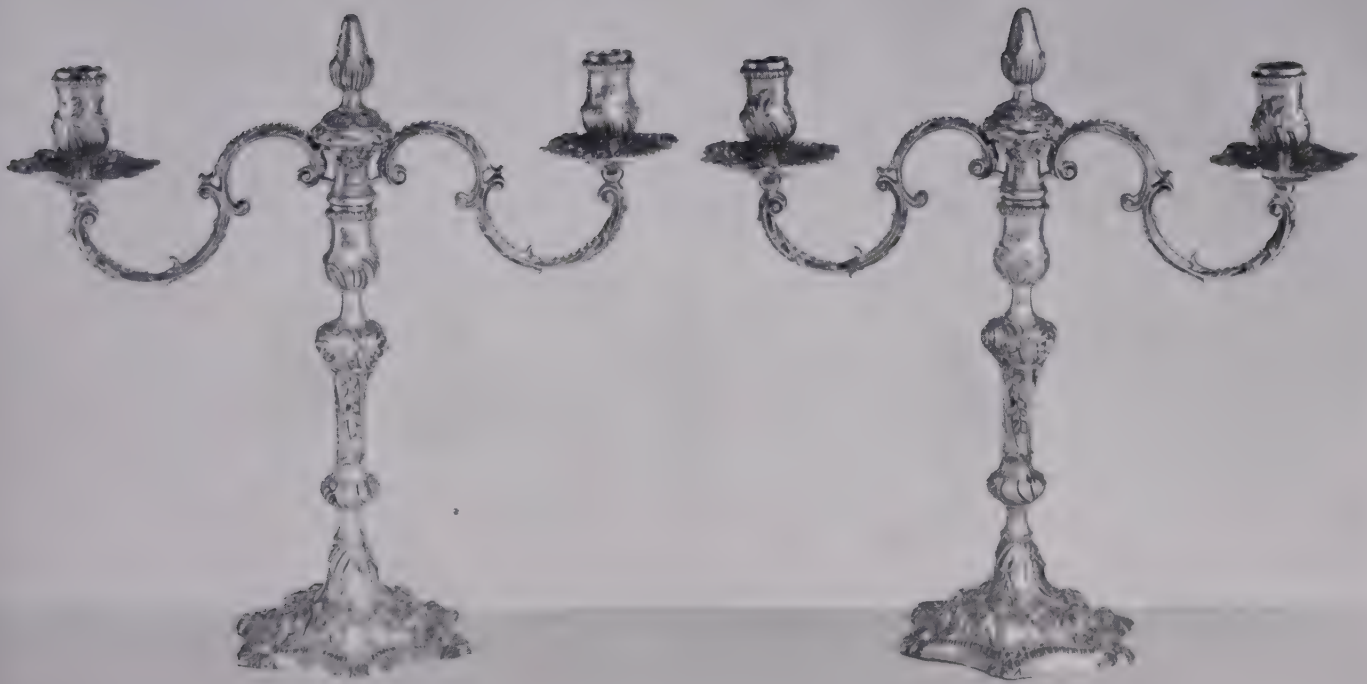
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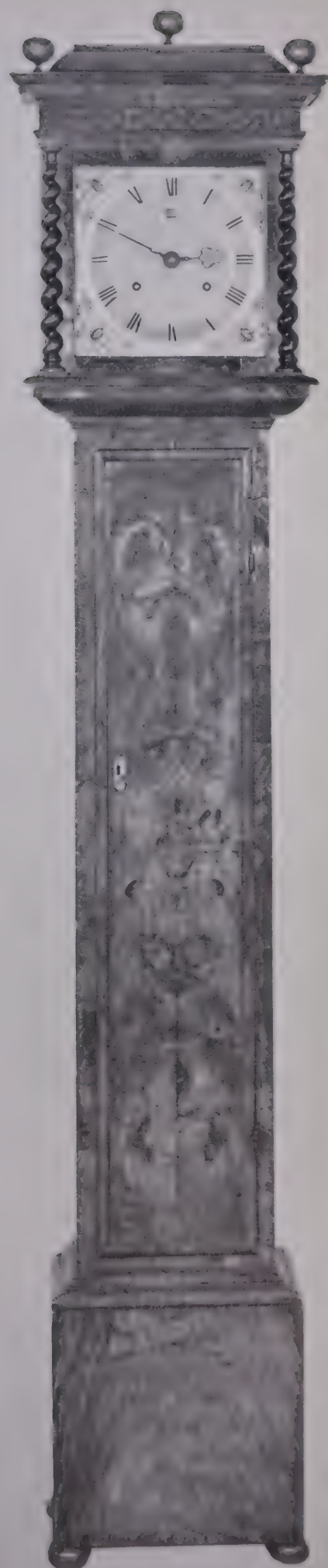
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One of a Pair. Signed. Panel 20½ × 24½ inches (51½ × 62½ cm.)



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FRANCESCO GUARDI (1712 Venice 1793)

Panel $7\frac{1}{4} \times 9\frac{3}{4}$ inches ($18\frac{1}{2} \times 24\frac{1}{2}$ cm.)

Provenance: From the Collection of the Earl of Pembroke

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Mr. Francis Watson, Deputy Director of the Wallace Collection, holds that the painting is a joint work by Canaletto and Marieschi.



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JAN van GOYEN (1596-1656)

Signed and dated.

Round panel, diameter 6 inches (15½ cm.)

Provenance: From the collection of Wallis Gieves, Esq.



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SALOMON van RUYSDAEL (1600–1670)

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Signed with monogram and dated 1644

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Recorded in *Richard Wilson* by Professor W. G. Constable, page 219

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See *Georgian Cabinet Makers*, Ralph Edwards & Margaret Jourdain (3rd edn. 1955) plate 224, page 236.

London Furniture Makers (1953) by Ambrose Heal, fig. 16, page 234.

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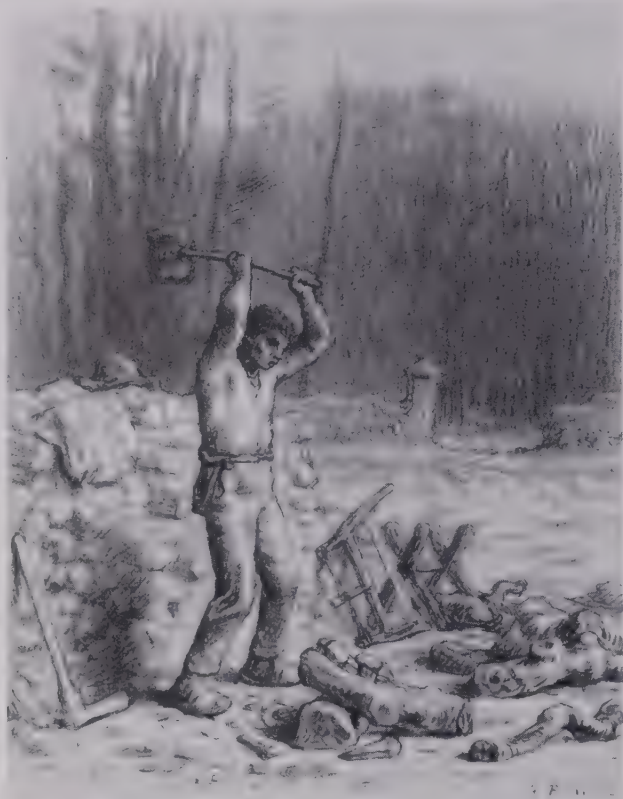
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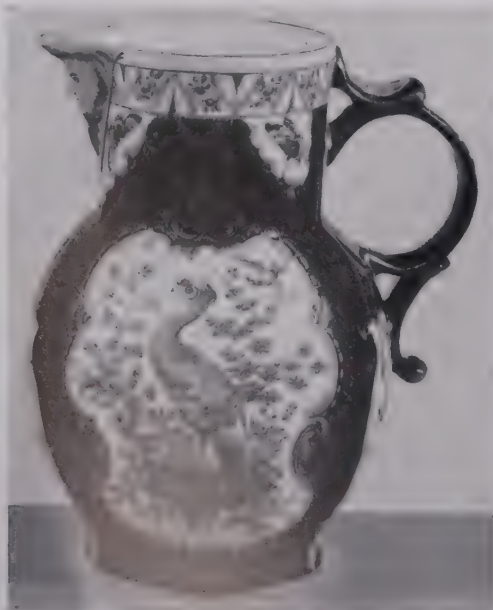
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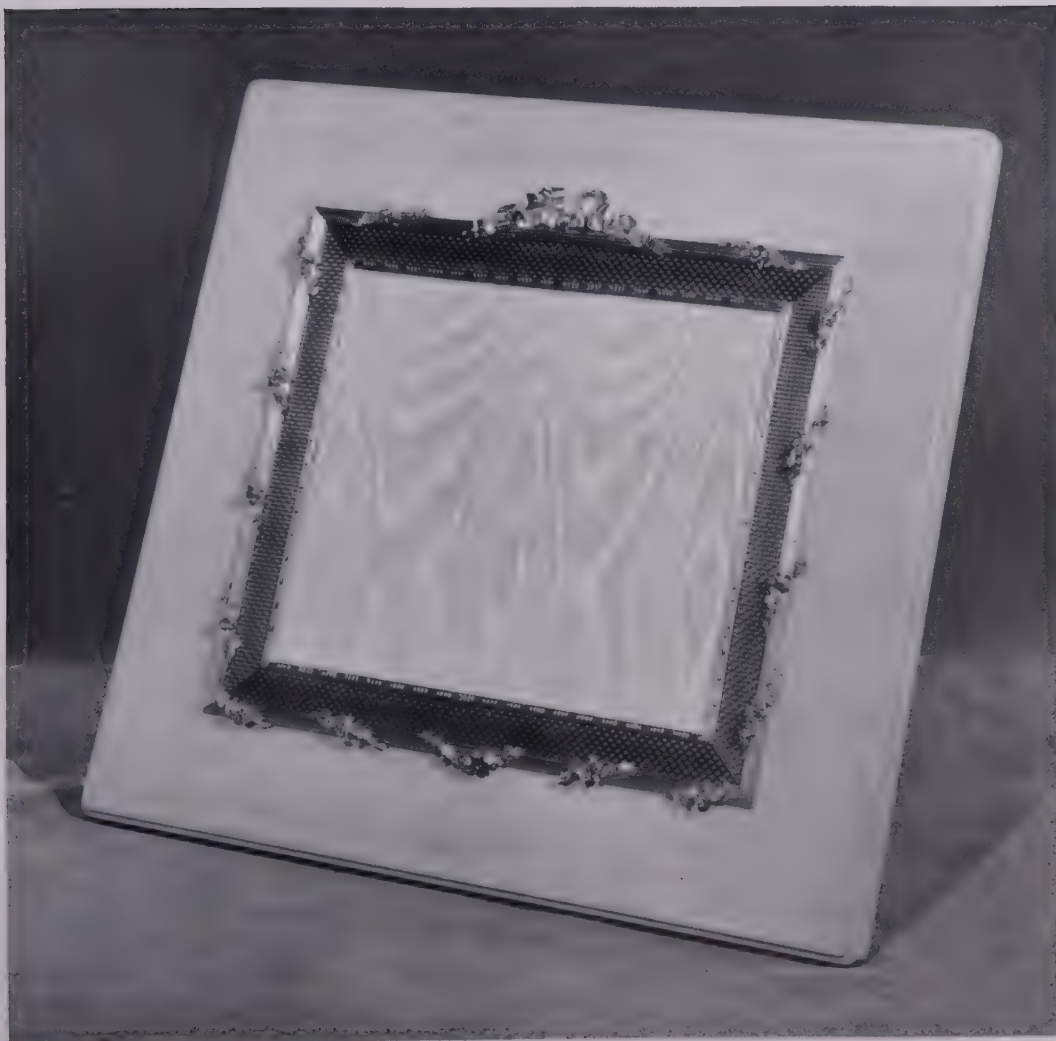


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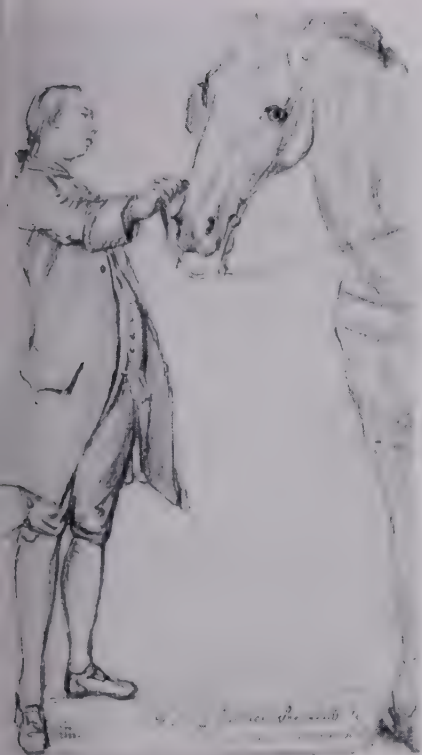
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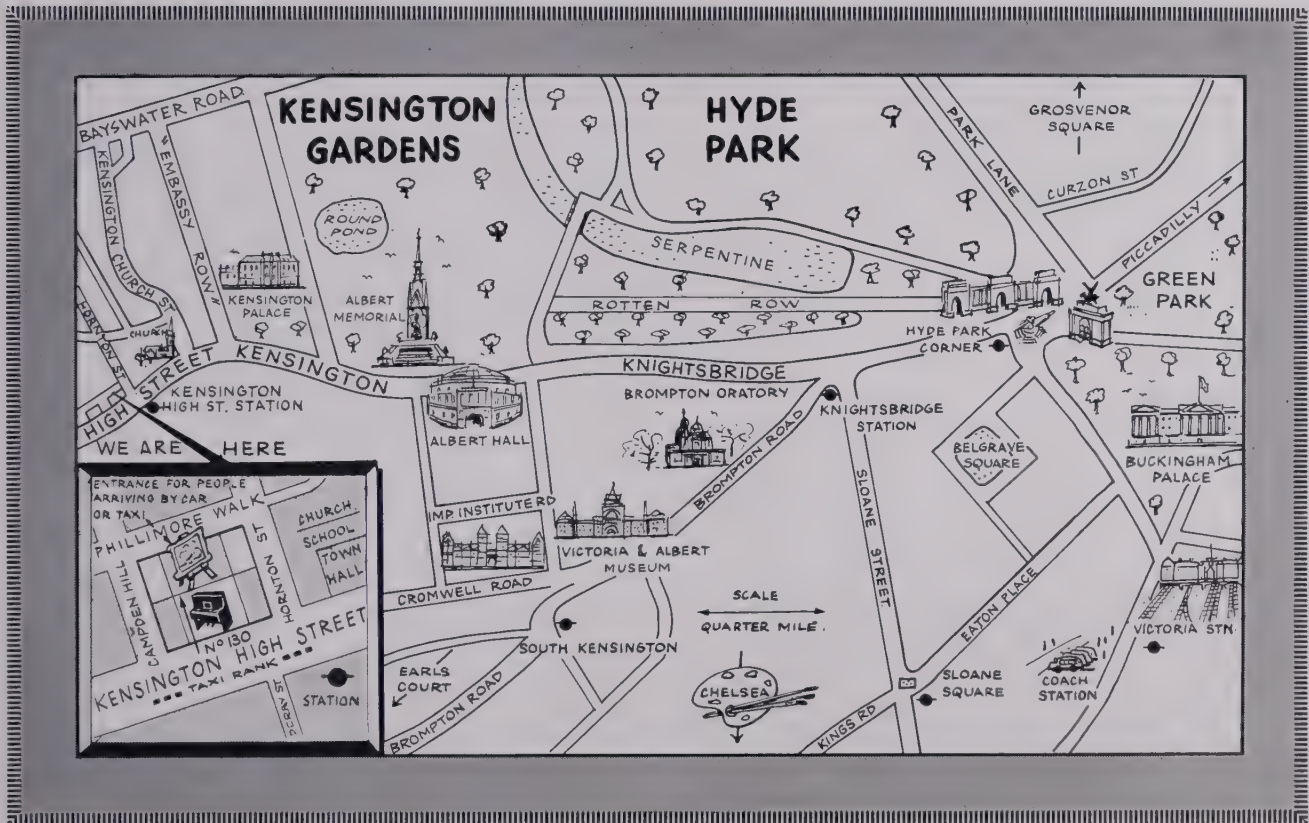
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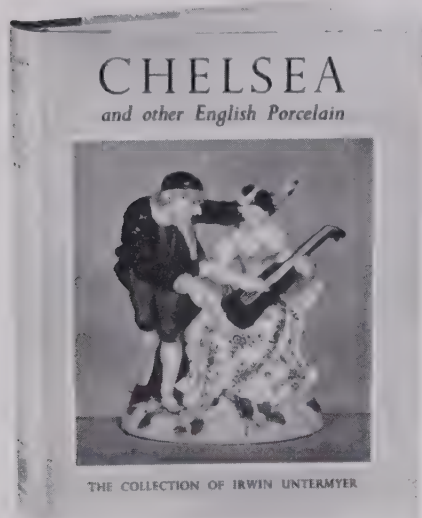


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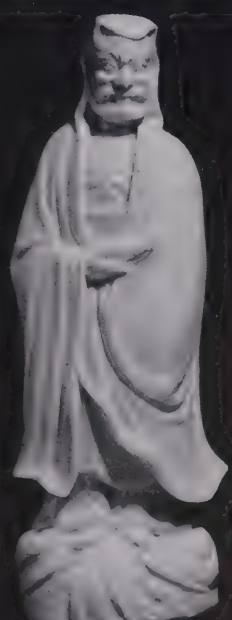
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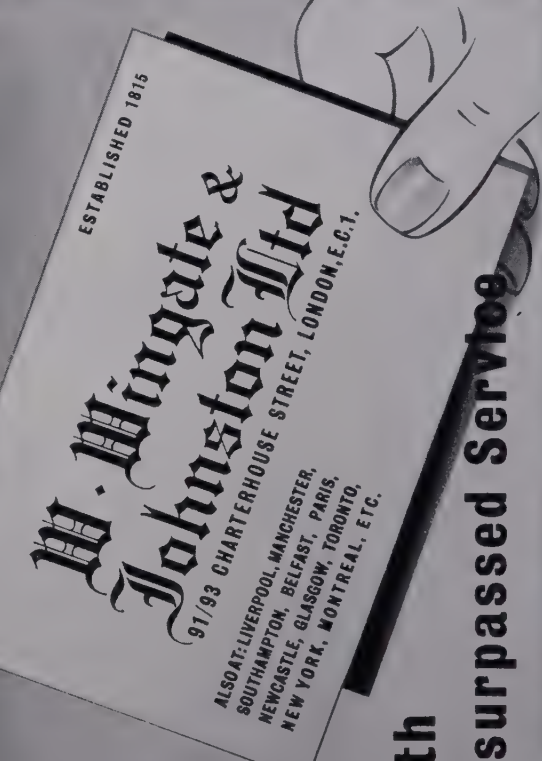
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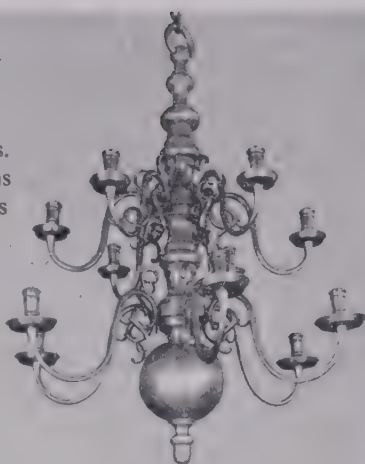


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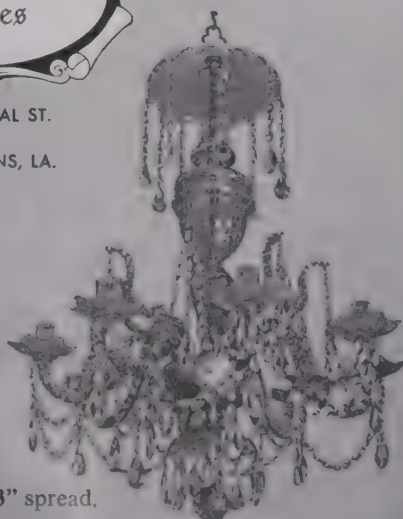
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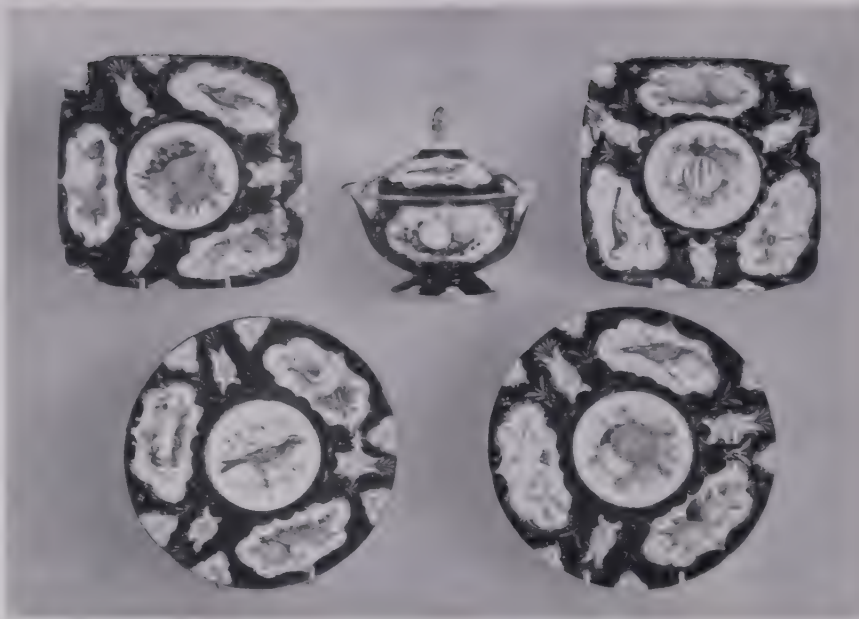
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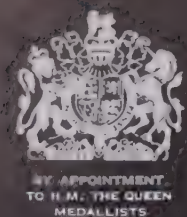
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Each month 'The Connoisseur' illustrates an important work of art which a British antique dealer has sold to a museum or public institution either at home or abroad.



The James de Rothschild Collection at Waddesdon Manor

BY F. J. B. WATSON (*Deputy Director, The Wallace Collection*)

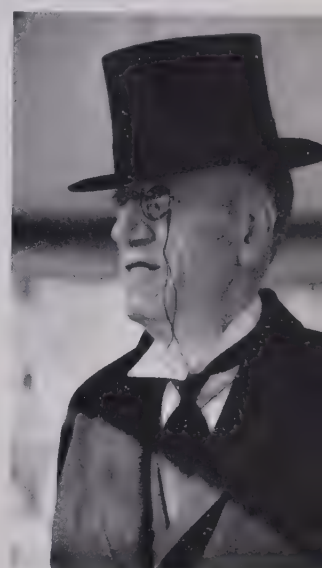
WADDESDON Manor and its art collections are largely the creation of Baron Ferdinand de Rothschild, a member of the Vienna branch of the family. He was born in Paris in 1839 but never took any part in the family banking business, settling in England in 1860 where he married his cousin Evelina, daughter of Lionel Nathan de Rothschild, head of the London branch of the bank, in 1865. Little more than a year later she died and thenceforward Baron Ferdinand dedicated his life to forming a cabinet of works of art of highest quality. In 1874 he purchased the site of Waddesdon Manor from the Duke of Marlborough and engaged the well-known French architect, Destailleur, to build a residence to house his collections. For this he adopted the French Renaissance style which (he tells us in a brief note he printed on the house) had taken his fancy during an excursion in Touraine. The house was only completed in 1883.

In an age when works of art of the first importance were infinitely more easily come by than today he devoted much time, energy and a very considerable fortune not merely to the acquisition of fine works of art but to eliminating from his collection as opportunity offered, anything which he came to regard as in any respect second-class and replacing it only with the finest works which could be obtained. His interest in the arts was essentially a serious one to which he devoted time and study; it was not the mere hobby of a wealthy man. Baron Ferdinand took an active interest in the British Museum of which he was made a Trustee towards the end of his life. When he died in 1897 *The Times* wrote: 'Many Rothschilds are and have been collectors of works of art, but Baron Ferdinand surpassed almost all of them in the variety and scope of his collections'.

In a sense, rather less of an aura of mystery surrounds the collections of Baron Ferdinand de Rothschild than that of many other members of this famous family of collectors, for he bequeathed one entire section of his collections to the British Museum. These comprised the mediaeval and Renaissance works of art (mostly jewellery, enamels, and goldsmiths work together with some sculpture and armour) which, known today as 'The Waddesdon Bequest', occupies a uniquely important position even in that vast storehouse of artistic treasures. Unlike the donations of all the Museum's other benefactors, it is kept together as a tribute to its outstanding quality and in compliance with the former owner's wishes, instead of being dispersed amongst the general exhibits of the Department of British and Mediaeval Antiquities.

But 'The Waddesdon Bequest' at the British Museum comprised merely the contents of a single room (the Smoking Room) at Waddesdon Manor. In size, as compared with the entire collection formed by Baron Ferdinand, it formed less than that eighth-part of an iceberg which projects above the seas bears to the far larger bulk concealed beneath the surface.

What remained behind after the mediaeval and Renaissance objects had been removed to the British Museum represented an



(Left) The creator of Waddesdon and its Collections: Baron Ferdinand de Rothschild (1839-1898). Anonymus, panel 17 x 13½ in. (Right). Mr. James de Rothschild, to whose care Waddesdon devolved in 1922. On his death in 1957 the property and its collections were bequeathed to the National Trust. This photograph of him was taken at the unveiling in 1948 of the Roosevelt Memorial, Grosvenor Square, London.

altogether different aspect of Rothschild taste: French eighteenth-century paintings, furniture, porcelain and objects of art together with an outstandingly important group of English eighteenth-century portraits and a few paintings by Guardi of an exceptional character. The French and English works reflect Baron Ferdinand's interest in history, especially French history, an interest which found another outlet in his book *Personal Characteristics from French History*, a still readable volume inspired by a wide acquaintance with French memoirs and chronicles.

At his death Baron Ferdinand bequeathed Waddesdon and its contents to his sister, Miss Alice de Rothschild. Miss de Rothschild's interests were in country life and gardening and she made Waddesdon a great social centre during the Edwardian period. Nevertheless she did add a few things to the collection which her brother had left her. Amongst the paintings, Boucher's portrait of the infant duc de Chartres, the future Philippe Égalité, was certainly the most important of her acquisitions. She also added a certain number of miniatures and snuff boxes and two important pieces of Renaissance armour, a helmet and two elbow pieces made for the Emperor Charles V. The latter were made by one of the Negroli family of Milanese armourers and the helmet, which is probably the work of another Milanese armourer, Caremolo di Mondrone, was given to the Emperor by the Duke of

on, the Grey Drawing Room. The late Louis XV panelling is said to come from the Hôtel de Lauzun in Paris. The Savonnerie carpet designed by Perrot for Louis XV's use at the château de Choisy (note the fleurs-de-lis in the corners). In the background: Reynolds' 'Mrs. Abingdon as the Comic Muse' Jane Halliday' and a portrait of an unknown woman by Gardner. Between them stands the great Cressent commode from Hamilton Palace. At the right 're à abattant' and a gueridon table by Carlin, both mounted with blue oeil-de-perdrix Sèvres porcelain. The table came from Blenheim Palace.

Mantua. At her death in 1922 Miss de Rothschild left Waddesdon and its contents to Mr. James de Rothschild, a distant cousin who, although of French birth, had long been associated with Great Britain, and became a naturalised citizen after the 1914-18 war in which he fought with great distinction in the ranks of the British army. In 1929 he became Liberal Member of Parliament for Ely and continued to represent the constituency until 1945, thus following in Ferdinand de Rothschild's footsteps; for he had represented Aylesbury in Parliament from 1885 until his death.

When Mr. de Rothschild's father, Baron Edmond of the Paris branch of the family, died in 1934, his son also inherited a considerable part of his collections consisting chiefly of French furniture, sculpture, porcelain and objects of art of the eighteenth century as well as a certain number of paintings. Amongst these last the most notable and least known are three Watteaus and Rubens's *Jardin d'Amour* which now hangs in a place of honour in the Morning Room. The association of these four paintings in a single collection is particularly happy, for another version of the Rubens was already in Paris in the early eighteenth century in the collection of the Comtesse de Verrue, where Watteau must certainly have known it. Indeed it is one of the sources from which the eighteenth-century *fête galante* derives and echoes of it constantly appear in Watteau's works. In addition Mr. James de Rothschild himself made a few additions to the collection, but they were not of a nature to alter the general character of the collection. At his death in 1957 he bequeathed Waddesdon Manor, its gardens and the major part of the works of art it contains, to the National Trust and established a generously endowed trust fund for their upkeep.

For more detailed particulars of the works of art that the visitor will find at Waddesdon the reader must be referred to the guides and catalogues which the National Trust will doubtless issue in due course. The present account is merely intended to give those who have not had the privilege of visiting the collection as yet, some slight idea of the wealth of art treasures awaiting them when the National Trust opens the house this summer.

Perhaps the section of the collection likely to make the widest appeal to the general public are the eighteenth-century English portraits. The collection of these is so large and so choice that it goes a long way to make up for the masterpieces of English portraiture which left England for America in the dozen or so years after the 1914-18 War. At Waddesdon there are no less than nine Reynolds and seven Gainsboroughs, the majority of them full-lengths and all of outstanding quality. A few, but only a few, of these have been seen in exhibitions in living memory. Amongst the dazzling assembly of Reynolds' works the portraits of *Lady Jane Halliday*, *Mrs. Abingdon as the Comic Muse*, *Mrs. Scott of Danesfield*, *Colonel St. Leger*, and *Mrs. Sheridan as Cecilia*, are all works of the first rank, but the present writer would choose the *Portrait of Miss Pott* as the most beautiful of all. In this romantic painting, first exhibited at the Royal Academy of 1781, the frail young beauty familiar to readers of William Hickey's diary is depicted under the guise of Thaïs brandishing a burning torch, as she runs by night through the streets of Persepolis, firing the city. It may perhaps be guessed that the public's favourite amongst the Gainsboroughs is likely to be the so-called 'Pink Boy', a sparkling performance showing young Master Nicholls in a Van Dyck costume of pink shot-silk. The full-lengths of *Lady Sheffield* and *Mrs. Douglas* will perhaps make a greater appeal to connoisseurs, as will the two *Hamilton* portraits of the 10th Duke and his brother, both in Van Dyck costume.

Although the Dutch seventeenth-century paintings cannot vie in numbers with the collections at Hertford House, London, the National Gallery, or in the Royal Collections at Buckingham



1. Thomas Gainsborough 'Master Nicholls as "The Pink Boy"', 66 x 46 in. Royal Academy, 1782 (373). The costume is a silvery pink. Formerly in the collection of Baroness Edmond de Rothschild.

2. Thomas Gainsborough 'Lady Sheffield', 89½ x 59½ in., painted in 1785/6. Described by a contemporary as 'daily awakening into perfection, with all the external grace and elegance of nature'.

3. Sir Joshua Reynolds. 'Lady Jane Halliday', 94 58½ in. Royal Academy, 1779 (250).

4. F. Guardi. 'Portrait of a Girl', 3½ x 2½ in. An unusual subject for this view painter and one looking with her mob-cap remarkably like an English girl of the late eighteenth century.

5. Sir Peter Paul Rubens. 'The Garden of Love', 50 x 89 in. A version with slight variants of the larger painting in the Prado. From the collection of Baron Edmond de Rothschild.

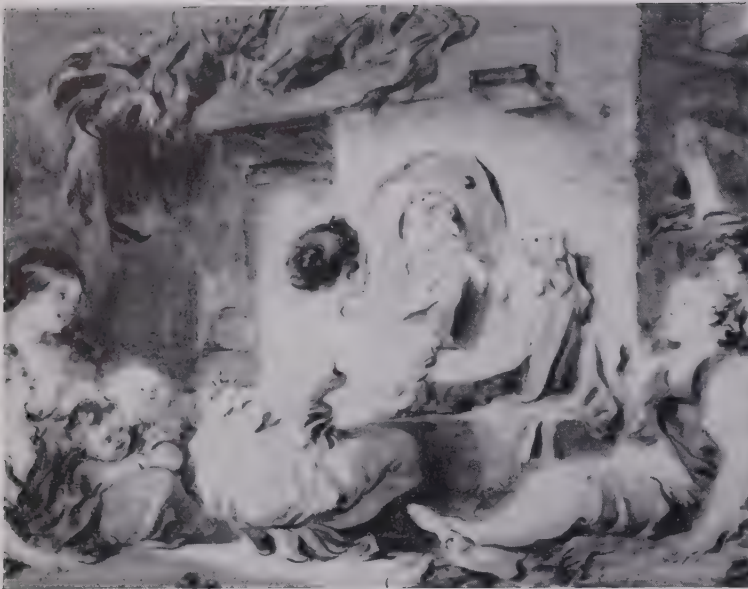


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6. H. Fragonard. 'L'Education fait tout'. Brush and sepia drawing 13 $\frac{3}{4}$ x 17 $\frac{1}{2}$ in. Fragonard's painting of this subject was engraved by de Launay.
7. J. van der Heyden, possibly with figures by A. van de Velde. 'View of Town with a Canal'. Sgd. 'Heyden', on beam at left, 19 $\frac{1}{4}$ x 23 in. From the collections of Prince Tallyrand, the Earl of Northbrook and others. The scene may be Utrecht.
8. F. Boucher. 'Portrait of Philippe, Duc de Chartres'. 35 $\frac{1}{4}$ x 28 $\frac{1}{2}$ in. Signed and dated 'F. Boucher 1749'. The sitter, then little more than a year old was the future duc d'Orléans later known as 'Philippe Égalité' who voted for the death of his cousin King Louis XVI and himself died later on the scaffold.
9. A. Storck. 'Review of Yachts, Amsterdam, during the visit of Peter the Great, 1687', 21 $\frac{1}{4}$ x 25 in. Signed bottom left.



10. F. Guérin. 'Madame de Pompadour and the Duc de Choiseul'. Panel 16 × 12½ in. The Duc de Choiseul was perhaps the ablest of all Louis XV's ministers and owed his position largely to the influence of Mme de Pompadour. After her death Mme du Barry and her supporters brought about his downfall.

11. Mme Vigée Le Brun. 'The Duchesse de Polignac', 38½ × 28 in. The sitter was one of Marie Antoinette's closest friends and was governess to the Royal children. The painting was acquired from the Clermont-Tonnerre family, descendants of its first owner, the Comte de Vaudreuil, another of the Queen's intimate circle.



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Palace, their quality is very high indeed. Baron Ferdinand was the first to succeed in acquiring any paintings from the most famous of all Dutch sources: the Six Collection at Amsterdam. In 1897, shortly before his death, he purchased four paintings from this source: Terburg's *Duet*, de Hooch's *Game of Ninepins*, Cuypp's *View on the Maes near Dort* and Gerard Dou's *Girl at a Window*. Other Dutch paintings in the collection include a splendid group of Van der Heydens, Metzu's *Music Party*, a Teniers *Kermesse* and a charming portrait of a young Dutch girl once attributed to Hals but now thought to be by P. C. Soutman.

Comparison with the Wallace Collection suggested by the Dutch paintings becomes imperative when the French eighteenth-century works of art, which form the largest section of the collection, are reached. Though there is, of course, nothing at Waddesdon to be compared in numbers or quality with the Bouchers, Fragonards, Greuzes, Lancret's Paters, and Watteaus at Hertford House, the *dix-huitième* paintings now belonging to the National Trust make a very remarkable showing by any standards. There are three Watteaus, five Lancret's of exceptional quality, six Paters and amongst several Bouchers the *Portrait of the infant duc de Chartres*, painted in 1749 when the sitter was only one year old is the finest, whilst the three-quarter length of the *Duchesse de Polignac*, by Mme Vigée Le Brun is an outstanding example of Louis XVI portraiture. The sitter was

Marie Antoinette's closest friend, and the governess of the royal children. The picture was acquired for the Comtesse de Clermont-Tonnerre, whose grandfather was the sultry Comte de Vaudreuil, another of the Queen's close circle of intimates. In addition there are a number of Lavreince's rare gouaches, drawings by Fragonard and Boucher, and a large group of *têtes d'étude* by Greuze. The two magnificent early Guardis of the *Bacino di S. Marco*, which many will remember seeing when they were exhibited at the Royal Academy in the winter of 1954/55, are probably unique on account of their exceptional size. There are six other Guardis at Waddesdon: four of them small portraits, hitherto unpublished and the first examples of Guardis' now fashionable work as a figure painter to come into public possession in England.

Yet it is the collections of French furniture and Sèvres porcelain at Waddesdon which most closely resemble both in size and importance those at Hertford House. In one respect the James de Rothschild Collection is unrivalled. It contains no less than sixteen Royal Savonnerie carpets and screens, a number probably unequalled by any other public collection in the world; even the *Mobilier Nationale* in Paris does not possess nearly so many of these most highly prized works. The carpets include two woven to Louis XIV's order for the *Grande Galerie* at the Louvre about 1681, a mid-eighteenth-century floral carpet woven after designs

by Perrot probably for Louis XV's use at Choisy and one of the *banquette* covers woven for the Dauphine's apartments at Versailles and Fontainebleau. There is also a highly important six-fold screen woven about 1770 after designs by Desportes. It is somewhat similar to, though rather larger than, the example in the Louvre.

Amongst the furniture at Waddesdon there are so many pieces made for the French Crown during the eighteenth century that it is out of the question to list them all. The Hamilton Palace sale of 1882 was the largest and most important dispersal of French eighteenth-century furniture and objects of art to have taken place since the French Revolution. The finest things attained prices which were astonishing for the period and, having regard to the changed value of money, have hardly been surpassed even by the extraordinary sums which a few pieces have fetched in the art sale rooms in recent years. Baron Ferdinand de Rothschild appears to have been a large buyer at this sale, employing Sampson Wertheimer as his agent, and a number of the finest pieces at Waddesdon, particularly of the Louis XVI furniture, come from that source. Amongst these is an upright secretaire by Riesener, veneered like the so-called 'Stanislas' *bureau à cylindre* at the Wallace Collection, with a figure of Silence. This was delivered in 1777 for use in the *Cabinet du Roi* at the Petit Trianon. Other works made by Riesener for the French Crown which are to be found at Waddesdon include a *bureau à cylindre* made for a daughter of France, probably Madame Adelaide (Louis XVI's aunt), about 1780, another made for the Comte de Provence, the future Louis XVIII in 1774, a small table made in 1777 for Louis XVI and another made for Madame Elizabeth's use at Versailles. Even more impressive is the *bureau-plat* made for the *Cabinet du Roi* at Versailles in 1786. The marquetry is the work of Benemann and is in a sense *retarditaire* for that date, for it copies the lower part of the *Bureau Louis XV* which had been delivered seventeen years earlier. This celebrated piece is now in the Louvre but then stood in the *Cabinet du Roi* at Versailles together with the table from Waddesdon made to match it. With them in the same room were the commode and corner-cupboards by Riesener (illustrated in *The Connoisseur Coronation Book* 1953 pp. 65 and 66) which are now the property of Her Majesty the Queen.

Another important piece of furniture at Waddesdon has been often attributed to Riesener and is dated 1779 in the marquetry but is not in a style usually associated with the greatest *ébénistes du Roi* of the Louis XVI period. This is a monumental cylinder-top desk elaborately veneered with pictorial marquetry, playing cards and *trompe l'oeil* documents and mounted above the legs with large female caryatid figures. This imposing piece is said to have been presented to Beaumarchais by his friends (a tradition which finds support in the inscriptions on the feigned documents decorating the marquetry of the writing slide) and raffled in Paris during the Revolution of 1830. Interesting confirmation of this story came to light a few years ago when one of the raffle tickets together with a leaflet advertising the raffle were found in a secret drawer of the desk.

But it would be wrong to suggest that all the furniture at Waddesdon dates from the Louis XVI period. There are no less than three *commodes* by the Régent's favourite *ébéniste*, Charles Cressent, mounted with playing cupids and dancing monkeys, amongst his favourite decorative motives, a large *bureau-plat* and a *régulateur* clock by him and another clock signed by Caffieri. Amongst numerous other pieces in the Louis XV or Transitional styles it is impossible to overlook a monumental secretaire veneered with black and gold lacquer and surmounted with a life-sized eagle of gilt-bronze. This over-large but curiously striking piece must have been made in Paris for export, possibly

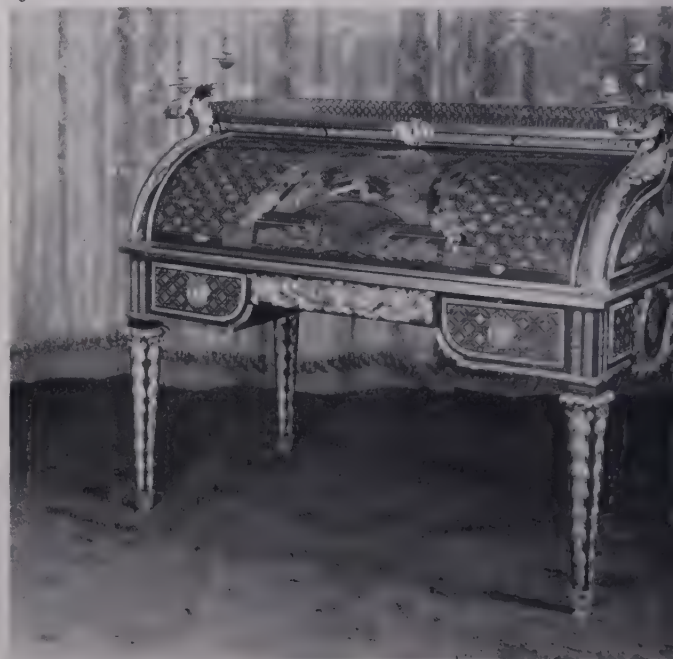


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12. Clodion (Claude Michel, known as). 'Nymph and Satyr and Cupid', terracotta, 21 in. high. Si-
'Clodion'. One of a group of eight terracotta
Clodion in the collection. Clodion's terracotta
one of the most perfect expressions of the spir-
late eighteenth-century French art.

13. 'Bureau à cylindre' (roll top desk) made by
Riesener for the use of the Comte de Provence (L-
XVI's brother and later Louis XVIII) in his ap-
ments at Versailles. Height: 44½ in.: Length 55½
Depth 42½ in.

13





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14. Waddesdon, the Red Drawing Room. The Savonnerie carpet was woven about 1680 for the *Grande Galerie* of the Louvre. The ceiling, painted by de Witt with an *Apotheosis of Hercules*, was probably taken from some palace at Amsterdam. In the background is Gainsborough's *Portrait of George IV with his Charger* hanging above one of a pair of commodes by Riesener.

15. 'Bureau-plat' (writing table) copied from lower part of Bureau Louis XV in 1786 for the use of Louis XVI in the 'Cabinet du Roi' at Versailles, where both pieces stood. 'Ébénisterie' by Benemann and Kemp; mounts cast by Martin; fitted by Thomire; and gilded by Galle. Sold during the Revolution in 1793 for an insignificant sum. Note the King's monogram of interlacing L's at the end. Height 30½ in.; Width 72 in.; Depth 38 in.



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16. 'Secretaire à abattant' (drop-front secretaire) made by J. H. Riesener in 1777 for use in Louis XVI's 'Cabinet du Roi' at the Petit Trianon. Height 56 in.: Length 48 in.: Depth 16 in.

17. 'Bureau à cylindre' (roll-top desk) made by J. H. Riesener for a daughter of France, probably Madame Adelaide (Louis XVI's aunt). About 1780. Height 42½ in.: Length 46½ in.: Depth 25½ in.

18. Small writing table made by Riesener for Queen Marie Antoinette's use, about 1790. It bears the brand of the Queen's Garde Meuble and of the Petit Trianon. It came from Hamilton Palace. Companion pieces, a commode and a secretaire, are in the Frick Collection, New York. Height 30 in.: Width 24 in.

to some Russian or German prince, since its exaggerated size is quite unparisian. Space does not allow of the mention of the many fine sets of French chairs, of the tapestries, or the numerous *bronzes d'ameublement* which include a set of wall-lights made for King Stanislas Lesczinski and another pair which appear to complete the set made by Martin Forestier and Thomire for the *Salon du jeu de la Reine* at Fontainebleau four of which are now in the Wallace Collection.

Another aspect of French eighteenth-century decorative art at Waddesdon is the *boiseries* taken from French eighteenth-century houses used to panel many of the rooms. These are rarely found in England though they provide an ideal setting for the numerous French works of the period at Waddesdon.

The collection of Sèvres porcelain, which is vast and of extremely fine quality, almost rivals even that at Hertford House. It includes no less than three of the most highly prized products of the factory: those pot-pourri holders known as *vaissaux à mât* from the fact that their design was probably based on the emblem of the City of Paris, a masted ship. Amongst innumerable other outstanding pieces from the factory it must suffice to mention one of importance here: this is the so-called 'Copenhagen' vase, or *vase à tête de bouc* as it is named in Troude's selection of models used by the Sèvres factory. This vase is dated 1762 and came from Baron Edmond's collection. In the following year another of exactly the same type, but slightly differently decorated, was sold by the factory for 1440 *livres*; an exceptionally high price. There is a quantity of mounted porcelain both European and Oriental, and a considerable quantity of Louis XVI furniture mounted with Sèvres porcelain. Amongst the latter a work-cum-reading table and a drop front secretaire, both by Carlin, are particularly noteworthy. They are mounted with pale blue *oeil de perdrix* Sèvres painted in reserves with baskets of flowers suspended by ribbon bows.

To give anything but the merest bird's-eye view of the vast



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quantities of objects of art and *bijouterie* in this collection is clearly impossible; for it includes Oriental and Meissen porcelain, snuff-boxes in quantity, miniatures, Augsburg clocks and Dresden toys. The sculpture collection is particularly notable for a group of terracottas by Clodion (who has hitherto been ill-represented in English collections). There are eight of them in all, together with a pair of large marble vases, also by Clodion, similar to the well-known example in the Wallace Collection and perhaps originally *en suite* with it. Together these pieces probably constitute the largest assemblage of Clodion's works in public possession anywhere. There is also an important *Madame de Pompadour* by J. B. Lemoyne dated 1761, an allegorical group by J. J. Caffieri and its companion by Lecomte, as well as works by or attributed to Falconet, Pigalle, and others. Last but far from least is the collection of books. Baron Ferdinand's library has long been famous amongst bibliophiles. It is particularly rich in the finest French illustrated books and bindings, especially those of the type known as *mosaïquées* or *à compartiments*.

Baron Ferdinand de Rothschild ended a brief autobiographical introductory note to a privately printed book of photographs of Waddesdon with the words: 'A future generation may reap the benefit of a work which to me has been a labour of love, though I fear that Waddesdon will share the fate of most properties whose owners have no descendants, and fall into decay'. It cannot be doubted that it would have given him the greatest possible pleasure if he could have foreseen that his hope would be fulfilled and that the house, gardens and collections on which he lavished so much loving care would be handed over to the National Trust to be preserved for the benefit of generations of Englishmen yet unborn, through the generosity of another member of his family, a distant relation who, like himself, though born a foreigner, was a great lover of England and the English way of life.

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The Female Nude

BY YVONNE HACKENBROCH

THEME of this article, illustrated by a part of the important collection of Renaissance bronzes in the collection of Mr. Leon Bagrit of London, is 'The Female Nude'. These and similar statuettes were among the first vehicles in which ideas of pagan beauty returned to the Christian world. During the age of Petrarch frequent imitation of classical language and style had promoted deeper understanding and a profound love of everything classical. Thus, inspired by literary sources and classical remains, the figure of Venus was resurrected to embody and glorify physical beauty, replacing Eve, her successor during the Mediaeval Christian era.

The statuette of Venus Felix (No. 1) is representative of this trend. This figure, attributed to Andrea Riccio of Padua, exists in various replicas: at the Musée du Louvre (formerly in the Davilliers Collection); the Ashmolean Museum, one formerly in the Morgan Collection; and another included in a recent sale in London. Padua, where this bronze originated, developed into a great centre for bronze casting after 1443, when, for a period of ten years, Donatello headed the workshop in which the Santo altar was produced. After Donatello's return to Florence, Bellano succeeded him and, upon his death in 1497/8, his pupil Riccio took over. He completed the series of eight bronze reliefs at the Santo and finished the tomb of Roccabonella at San Francesco in Padua, contributing the bronze figures of Caritas, Fides and Spes, which are related in style to Mr. Bagrit's figure of Venus Felix. Differences in concept are mainly due to Riccio's adherence to Bellano's general design for the tomb, whereas the Venus is modelled after an antique marble at the Museo Pio Clementino at the Vatican. The same marble also served as model for the parcel-gilt bronze statuette at Vienna by Pier Jacobo Alari Buonacolsi, the Mantuan court sculptor, better known as L'Antico. His Venus Felix, however, differs from Riccio's figure in the almost unconditional surrender to antique form characteristic of Antico. Riccio, unperplexed by that compelling urge to imitate, rendered his Venus closer to life. She belongs in that same idyllic setting in which Gionone's figures move, particularly the nude with similar draperies of the 'Concert Champêtre' at the Louvre.

Riccio's Venus Felix is free from any emotional stress or tension. Her attitude is timeless, as are all things classical. Happily avoiding the rigidity of a copy, her quiet dignity and charm would seem to fit best into Riccio's initial phase of artistic independence, when he worked on the pascal candlestick, having assimilated Donatello's and Bellano's teachings, but before the urge to express movement and emotion manifested itself. This later trend became evident in Riccio's representations of satyrs, of the singing Arion, the shouting warrior on horseback, and the so-called Suzannah—a nude in the attitude of the Venus Medici, in the Frick Collection, New York—a figure with wide-open mouth, dramatically crying out for help. Few statuettes of such related type as the Venus in this collection and the Venus Medici or Suzannah in the Frick Collection, could demonstrate this progression of style more convincingly.

Another statuette of Venus, also Paduan of about 1500 (No. 2) reveals an even closer dependence upon classical prototypes than does the figure of Venus Felix. There must have been many



1. Venus Felix, attributed to Andrea Riccio of Padua, c. 1515.

artists at that period who, inspired by prominent scholars of antiquity gathered at the University of Padua, aimed at recreating antique forms. Subordinating their own artistic impulses in order to comply with the general demand, they may even occasionally have intended that their anonymous work should pass as Greek or Roman originals. They frequently succeeded in confusing the cognoscenti, and sometimes continue to puzzle collectors and scholars. No. 2, fitting into this category, displays an appealing charm and care in execution, which serves to illustrate the high level of taste and quality then attained.

An entirely new attitude towards antiquity evolved in Italy as the sixteenth century advanced. Faithful copying of classical



2. Another Venus, also Paduan: c. 1500.

Primavera, one of a set of four seasons, is one of the rather infrequent examples of a seated figure by Bologna. It is related in type to the personification of Geometry, recently acquired by the Bavarian National Museum, Munich. Not until a generation later did seated figures become popular again, particularly in bronzes by the Flemish sculptor Hubert Gerhard. No doubt the baroque delight in volume and weight prompted this change of attitude and taste.

At Venice, the mannerist trend was also felt, be it in paintings by Tintoretto, or in sculpture by followers of the Florentine Sansovino, last to represent the Renaissance in Venice. The younger generation of sculptors which followed Sansovino included Alessandro Vittoria, Danese Cattaneo and his pupil Girolamo Campagna (1550-1626), to whom the bronze group of the Three Graces (Nos. 4 and 5) is attributed. A similar group is also in the Museo Estense, Modena, but there the central figure is reversed. The model was formerly ascribed to Vittoria. In the absence of signatures or documentary evidence, such attributions are perforce somewhat arbitrary and subject to revision, particularly in the case of a bronze produced at a period when borrowing and re-editing of form was common practice.

The theme of the Three Graces was revived in Italy after the discovery of an antique marble group at Siena, presented by Cardinal Francesco Piccolomini in 1502 to the Library of the Duomo. The group still stands there. Closest to the original is Raphael's painting in the Musée Condé, Chantilly. Then follows the medal by Niccolò Fiorentino, who renamed the Graces Castitas, Pulchritudo and Amor. Marcantonio recorded the group, or rather the replica at the Vatican, in one of several engravings after antique statuary. Then Botticelli transformed it into one of his loveliest compositions.

3. Seated Primavera, attributed to Giambologna: Florence, c. 1575.

art was then rarely pursued. Michelangelo was among the first to endow his figures with a new sense of moral value, frequently reflected in complex postures of a transitory character, caught in spiral movements.

Among those followers who continued to elaborate upon the 'figura serpentinata' Jean Boulogne, better known as Giambologna, excelled. This Flemish artist, born at Douai in 1529, studied sculpture in Mons and Rome, before settling in Florence about 1561 under the auspices of the Medici. By that time the art of the high Renaissance had entered its ultimate mannerist phase, promoted by the generation of painters which includes Pontormo, Parmigianino and Rosso.

The seated Primavera (No. 3), attributed to Giambologna, is typical of this trend. The identification as Primavera is confirmed by the zodiac signs on the quadrant on the base, depicting Aries, Taurus and Gemini, the signs of springtime, in addition to the head of the infant Zephyr blowing air, at the rear. A variety of related allegorical statuettes of female nudes exist in bronze, particularly those of a series of the liberal arts. Some of these figures repeat larger compositions executed in marble—the Venus Grotticella of the Giardino Boboli was particularly popular—in accordance with the established practice in Giambologna's workshop to cast small reproductions of his monumental work.

Most of these figures are standing, their elongated limbs transmitting the flow of tapering upward movement. The





4 & 5. 'The Three Graces', front and reverse, by Girolamo Campagna: c. 1610.



6. 'Bathing Woman', one of a set of four, by an Italo-Flemish Master: c. 1575.



The stylistic characteristics of Girolamo Campagna include small heads with elaborate, high coiffure, following Venetian fashion of the period of about 1600, and the usual half-closed eyes, surrounded by swollen circlets and lids. Long legs with attenuated thighs, introduced to Venetian sculpture by Alessandro Vittoria, lend these statuettes a swaying elegance, reminiscent of Tintoretto's lightly sketched background figures. Alessandro Vittoria—twenty-five years Campagna's elder—has a slightly different style. He forms the last link between the later Renaissance, as interpreted by Giambologna and Sansovino, and the mannerist style which he promoted in Venice. Only during Vittoria's later years did the exaggerated movement of his earlier figures become modified, and it was then that he exercised the strongest influence over the young Campagna, who followed Vittoria's style almost to the point of complete assimilation. After Vittoria's death in 1608, Campagna continued modelling slender, elongated figures, thereby sacrificing vitality to elegance. No more than a ripple moves along the gently undulating outlines of Campagna's Three Graces. The rhythmic organization is one of perfect harmony, recreating the classical theme in a new spirit which reflects the taste and preferences of Campagna and of his patrons.

Throughout the sixteenth century an ever increasing number of artists from Northern countries visited Italy, to recapture the beauty of classical art, and to study the achievements of their contemporaries. Sketchbooks, including those of Peter Vischer, Albrecht Dürer and Martin van Heemskerck, reveal the wide range of interest. Most of these artists returned to their native countries. Giambologna's case is exceptional, and encouraged many other Flemish artists to seek similar opportunities. A fruitful interchange of form resulted, as these Flemish artists, in their most receptive mood, absorbed Italian impressions. Thus, during the second half of the sixteenth century, a group of Italo-Flemish works of art evolved, represented in the Bagrit Collection by the small bronze of a seated nude.

This figure (No. 6) is one of a set of four, each a variation on the theme of a bathing woman at her toilette. The entire series is

7 & 8. 'Eve', front and reverse, by
Loy Hering: Augsburg, c. 1525.



illustrated in the catalogue of the J. P. Morgan Collection of Bronzes (Nos. 167-170). A hellenistic statue in Naples may have suggested the subject, but it is more likely that the anonymous artist remembered a Renaissance figure of related type, such as the statuette recently referred to as 'the seated goddess' by Giovanni da Crema in the Wallace Collection.

This bronze statuette combines Northern realism with Italian mannerism, tempered by classical restraint. The nude poses with studied elegance, presenting an ideal frontal view, as if lifted out of a contemporary painting rather than inspired by a work of sculpture. Paintings by Flemish mannerists who visited Italy during the sixteenth century come to mind: Lambert Lombert, Frans Floris, Bartholomeus Spranger among others—artists concentrating upon classical figures in a landscape rather than on a classical landscape with figures, as did their followers. The engaging charm of this genre figure, with her cool detachment from pulsing life, is typical of this last phase of mannerism, before the advent of Rubens with his love of full-blooded, sensuous women. Thus this small bronze would seem to represent an ultimate refinement of type, a last link in a chain which finally broke under the impact of new vitality, the baroque exuberance.

The only German bronze here illustrated from the Bagrit Collection is a figure of Eve (Nos. 7 and 8), probably from a group which included Adam, to whom she offers the apple in her extended right hand. This figure has been attributed to Loy Hering of Eichstaedt, who settled in Augsburg in 1511. There he came into close contact with Hans Daucher and other artists in

the service of the Fugger family. The stressing of a frontal view, spreading like a relief from which the background has been removed, recalls the fact that Loy Hering is best known for his reliefs and epitaphs in stone, limestone from Solnhofen and boxwood. The two-dimensional composition also tends to indicate dependence upon graphic designs and there is indeed a close relationship to woodcuts by Hans Baldung Grien. Faint echoes of Italian Renaissance (the banded hair follows the classical convention for Venus rather than the iconography of Eve) were probably transmitted by means of engravings, by Dürer, de' Barbari or Raimondi. There is no indication that Hering ever travelled to the south. Nor is there any trace in his work of that animation which came to Northern art with the discovery of the Italian Renaissance. Hering was quite oblivious of classical proportions which those Northern artists, who had come into contact with Italian art, so persuasively promoted. His Eve follows Gothic convention, displaying a modified S curve and a rather small head. Viewed in context with German boxwood and other figures by Hans Daucher and Konrad Meit, this rare bronze statuette by Loy Hering shares their unpretentious character and quiet charm.

The pursuit of so universal a theme as the female nude reveals varying degrees of dependence upon concepts of ideal beauty established in Antiquity. Later artists responded in receptive or original moods, according to temper, fashion and environment. Mr. Bagrit's bronzes certainly contribute to show some of these changes throughout the sixteenth century.

An Exhibition of Flemish Illumination

L. M. J. DELAISSE Assistant curator at the Department of MSS. Royal Library

FOR the fourth centenary of its foundation the Royal Library of Belgium has organized the current exhibition (until June 15, when it goes to Amsterdam and then Paris) of Flemish illuminated manuscripts made during the reign of Philip the Good. In 1559, Philip II transformed the collection of the Burgundian dukes, which he had inherited, into a State Library. This collection was particularly rich in illuminated manuscripts; among which, in spite of some losses, those made for Philip the Good and for his court still remain and are exceptionally representative of that period. Such an origin explains why the department of manuscripts and even the Royal Library of Belgium itself was for so long known as the 'Library of Burgundy'.

The exhibition does not merely present visitors with one more opportunity of seeing singularly beautiful illuminated manuscripts; it also offers a history of these books by distinguishing the different centres of production and their particular style. Thanks to the generous collaboration of numerous libraries and private collections it has been possible to enlarge and enrich the display of those different trends.

A wider knowledge of this important period in the art of illumination was obtained by the use of a new method of studying manuscripts. The title 'Archaeology of the mediaeval Book' has been given to this fresh approach, which consists of making a meticulous analysis of all their technical aspects. Too often, the miniatures were appreciated as entities without much attention being paid to the book they decorated. Now the complete examination of the manuscript is considered indispensable to the understanding of the pictures which were always executed last.

In analysing some material aspects such as the format, the handwriting and the marginal decoration, one realises that, although there are many different styles of books, a certain number may be grouped together because they have similar technical characteristics.

In the groups classified by the above means it is nearly always possible to find one or two dated—and, more important still, localized copies—which allow the approximate dating and placing of the whole group. This information may be furnished by the scribe at the end of the manuscript, or by documents in royal or civic archives. By comparing the different categories of manuscripts, one sees at once that those made in Mons differ greatly from those of Lille, Bruges or Ghent: in the same way as today books issued by various publishers each have a distinctive appearance. The term 'publishing house' has been applied in the catalogue to each group of manuscripts revealed by this archaeological method. It will be noticed, moreover, that the books of a particular style often contain texts of the same nature: romances of chivalry, religious or historical works, etc.

The vast production of painted manuscripts of the Burgundian era is divided into three distinct periods. The first, called pre-Burgundian, lasted from 1420 until about 1445 and presented a rather archaic type of book and illumination. But then, after Philip the Good had unified his states, the second period opened with a new type of book of a larger format and a newly created handwriting, with a style of illumination much more sensitive to realism and even with a literary production, previously non-existent in the Low Countries. The new interest in those works of culture and beauty asserted itself first in the southern states of Burgundy, particularly in Hainaut and in the north of France,



from whence came, it appears, the most beautiful of all those illuminated books. Later, this creative impulse moved towards the north, in particular to Bruges and Ghent. As a rule, the towns kept to their own style of manuscript; sometimes it is possible to distinguish more than one publishing house, in the same town each producing a specific kind of book. But naturally, some centres of production are influenced by others because the artisans moved from one workshop to another.

This brilliant epoch of the history of illumination in the Low Countries depended entirely on the active patronage of Philip the Good and his new court; it was still very mediaeval in spirit and inconsistent in its expression.

Under Charles the Bold, fourth duke of Burgundy, appeared a much more homogeneous type of book and style of picture—the creative and productive area being reduced to Bruges and Ghent. This is why the third, post-Burgundian, period is also called 'Ganto-Brugeoise'. Of this latest trend only a few examples are on exhibition. As can be seen, the exhibition tries to bring to life the evolution in the production of illuminated manuscripts at the time of Philip the Good so that we may understand and appreciate more objectively the superb paintings with which they have been decorated. It is hoped that it will also add other useful elements to the history of art and civilisation.

All the following illustrations are much reduced.

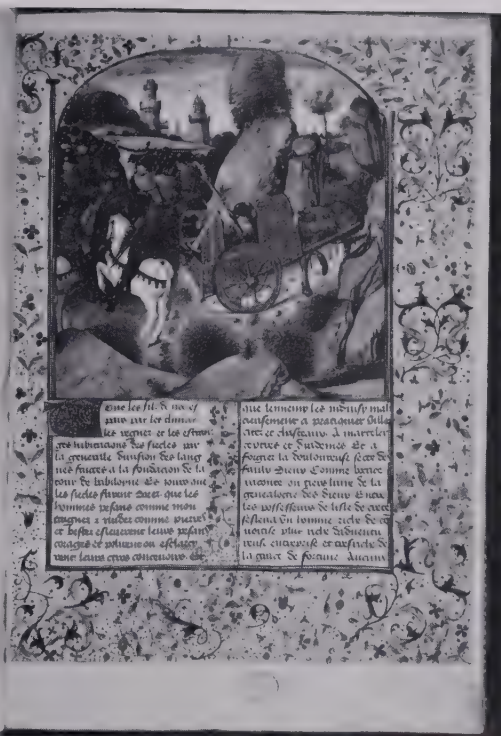
Manuscripts in Brussels



1. Brussels, Royal Library, MS. 9798 f° 20v. Book of Hours for the use of Bruges, illuminated by the Master of the Golden Scrolls. The style of the miniature, the background and the marginal decorations are archaic. There are hundreds of manuscripts of this type, many being of much poorer quality.

2. Brussels, Royal Library, MS. 9016, f° I. St. Augustine's 'City of God' copied, probably in Tournai, in 1445, for Jean Chevrot, Bishop of Tournai. The borders of the book are still archaic but this is an exceptionally fine miniature heralding the new Burgundian style. One could not find a better example to demonstrate the transition between the two periods.

6



8

de quans et ceteris pectus en leur
 nefse. Et furent depues de quans et ausse
 tes poutance par quans conchepit. Et par
 quor dieu leur pardonna leus pechie et
 leus donna gloire en ce monde et en l'autre



neffice pro de la langue royal si ne ha
vise ne connoistrent les grans biens me
lorentz avec faus en coveise & les pimes
en grans haine les hebreux ce aussi
haine les coveiseurs par ceuz pour ce
aussi les hebreux grandement menastres
en amercion et en rebelles de quel
office de maitre enqui quils nevoies
de plus foudroye en vintains de aduise

8. Brussels, Royal Library, MS. 9263, f° 7. 'La Destruction de Troie' by Guido delle Colonne, translated into French. This copy was made in Bruges and the miniatures were painted by the Master of Anthony of Burgundy. Similar borders can be found in hundreds of books published in that town.

The Wellington-Napoleonic Relics

BY SERGE GRANDJEAN

This article commemorates the 150th Anniversary of Wellesley's first Peninsular battles. We are indebted to the Parker Gallery, London, for the regimental insignia of 'Peninsular' regiments with which M. Grandjean's article is embellished.—Editor.

IN Great Britain, the collections which most fully illustrate, with authentic documents, the history of the Peninsular Wars are certainly those which have been handed down to the present 7th Duke of Wellington, the descendant of the Iron Duke. These collections have been arranged with much care and discernment by the present Duke at Apsley House, which he gave to the British nation and at Stratfield Saye, his home in Hampshire. They consist of a great diversity of objects, collected during the period of the Napoleonic wars which stirred all Europe. They contain therefore certain rare Napoleonic relics of great historical value, some of them once personal and prized possessions of the Emperor himself or of members of his family. Herein lies the chief fascination of these collections.

Apsley House is well-known to all Londoners. Its handsome façade with its pediment and columns, designed by Robert Adam, stands in a conspicuous position at Hyde Park Corner. For a short time it was the home of Lord Wellesley, elder brother of the Iron Duke, before it was purchased by the latter in 1817. It remained in the family until 1947, when it was generously handed over to the British nation by the present Duke with a large share of its collections. These now form the greater part of the Wellington Museum.¹ Stratfield Saye House, built near Reading by Sir William Pitt about the year 1630, is still the home of the present Duke, and is carefully preserved. A spacious red brick mansion partly covered with stucco, it stands in the middle of a fine park. The 2nd Lord Rivers, a descendant of Pitt, sold it to Parliament which offered it to Field-Marshal Wellington in recognition of the pre-eminent and decisive part played by him at the time of the Spanish campaigns. Today it is a private family museum, full of interest for those who wish to carry out research into the crowded course of historical events.

Thus, two separate collections now preserve the artistic and historical patrimony of the Wellingtons, collected over a period of about twenty-five years, during an era marked by various memorable events which are now referred to.

Several objects in the collection recall the English victory at Vittoria. The circumstances which led to this military event of 21st June, 1813, are too well-known to be repeated here. Joseph Bonaparte, placed on the throne of Spain by his brother Napoleon, was seven years later ordered by the Emperor to leave Madrid and proceed to Valladolid. Under pressure from the English troops now led by Wellington, who had arrived from Portugal, King Joseph's army marched towards Vittoria to take up its position there. 'In spite of prodigies of valour on the part of the French troops, the battle was totally lost for the King. The immense convoys which had impeded the army's march since its departure from Madrid were the cause of widespread disorder. All the artillery, waggons, treasure chests and baggage, including



1. 'Déjeuner', or portable coffee service, in hard porcelain. Formerly the property of Joseph Bonaparte, taken after the battle of Vittoria. Manufactured by Dihl and Guerhard, painting by E.-C. Le Guay, case by Maire. Paris, c. 1810. London, Apsley House.

the King's personal possessions, fell into the victors' hands.'²

When all this booty was being distributed Wellington secured for his own share the pictures (there were 165 of these, mostly from the Spanish Royal Collections),³ some objects of art, the baton of Marshal de Jourdan, which he was later to offer to the Prince Regent and which is now at Windsor Castle⁴ and, finally, the personal archives of King Joseph. Among the artistic treasures which thus came into the Iron Duke's hands was Joseph's own *déjeuner* (No. 1) or portable coffee service. All of it is in hard porcelain with rich polychrome decoration and gold interiors.

² *Mémoires du Maréchal Soult* (Spain and Portugal) published by L. and A. de Saint Pierre, Paris, 1955, pp. 362-363.

³ Evelyn, Duchess of Wellington: *Catalogue of Pictures and Sculpture at Apsley House*, London, 1901, Vol. I, Introduction.

⁴ *The Official Guide to Windsor Castle*, 6th edition, 1953, p. 35 (in the 'grand vestibule' of the State Apartments).

¹ C. H. Gibbs-Smith and H. V. T. Percival: *The Wellington Museum, Apsley House. A Guide*, London 1952; Serge Grandjean: *Le Wellington Museum*, in *Revue de l'Institut Napoléon*, Paris, April 1954, pp. 61-65.



2

2. (Above). Cup and saucer in porcelain with purple ground, contained in morocco leather cases. Seized from Joseph Bonaparte's carriage at Vittoria. Sèvres, 1793-1800, marks of painter Vincent 'jeune'. Stratfield Saye. Reproduced by Courtesy of His Grace the Duke of Wellington.

3. (Below). Watch by Bréguet, in gold, plated with platinum. On one face is engraved the royal arms of Spain with the Imperial eagle of the Bonaparte family: on the other a map of the Iberian Peninsula. Paris, 1809-1812. Intended by the Emperor Napoleon as a present for his brother Joseph, but, because of political events, it never came into his possession. Later acquired by the first Duke of Wellington. Stratfield Saye.

3



4

4. (Above). Napoleon's sword, with two scabbards. Silver gilt, tempered steel, tortoiseshell and red velvet. Biennais, Paris, c. 1810. Presumed taken from the Imperial Carriage seized at Waterloo. Apsley House.

The five pieces, circular plate, coffee-pot, sugar bowl, cup and saucer, and jug (for milk or water) show the name of the painter, Le Guay, and the marks (red or black according to the pieces) of the manufacturers Dihl and Guerhard. These last two had acquired a great reputation at the time of the First Empire, with their flourishing manufactory in Paris (Rue du Temple) which had formerly been under the protection of Louis-Antoine de Bourbon, Duc d'Angoulême, since the time of its foundation in 1780. There was another reason for their success. They had had the good fortune to employ the talented Etienne-Charles Le Guay, who was also employed at the same time at the Imperial factory of Sèvres, with his parents and his wife: also the famous miniaturist on porcelain, Marie Victoire Jacquotot.⁵ This *déjeuner*, now at Apsley House, is contained within a fine mahogany case inlaid with copper, the lid adorned with the arms of Joseph Bonaparte, King of Spain. The lock is engraved with the name of the author of the case: Maire, well-known as a maker of *nécessaires*. He also had his workshop in Paris (Rue Saint Honoré) close to his famous contemporary, the goldsmith Biennais.



On the same occasion, at Vittoria, Wellington came into possession of a cup and saucer (No. 2) in Sèvres porcelain, with a purple ground, each with its case of morocco leather. These also must have belonged to Napoleon's brother, as did a charming oblong miniature, with a coloured portrait of Joseph's wife, Julie Clary, painted when she was Queen of Naples and before she became Queen of Spain. The princess is shown seated on a red divan, with one of her two daughters, Zénaïde or Charlotte, in front of a green landscape. This rare miniature, preserved at Stratfield Saye, bears the signature: *J. de Chatillon 1806*.⁶

In the booty captured after Vittoria were also found the personal archives of King Joseph. These included numerous documents and letters, some dating from the time when he reigned over the Kingdom of Naples, before he came to Madrid. Others were of a more personal nature, and were signed by most of the members of Napoleon's family. This rich collection was preserved intact, until the present Duke of Wellington extracted 900 letters from it which he offered in November, 1954, to the library of the Institut de France. This generous action the French are not likely to forget.

Another object is associated with King Joseph, although he never actually received it, and it had no connection with the events of Vittoria. This is a gold and platinum watch (No. 3) with movement by Bréguet. The case is engraved, on one side with the royal arms of Spain as borne by Joseph, and on the other side with the map of the Iberian Peninsula. This watch resembles in form and decoration another watch, also made by Bréguet, presented by Napoleon I to his brother-in-law Prince Camillo Borghese, before it passed into the hands of Napoleon III.⁷ On

⁵ Cte. de Chavagnac and Mis. de Grollier: *Histoire des Manufactures françaises de porcelaine*, Paris, 1906, pp. 559-562. E.-C. Le Guay, an artist who specialised in figure painting, also made at Sèvres the colossal vase presented to the Duke of Northumberland by Charles X of France after his Coronation, which is still preserved at Syon House (*Syon House, the story of a great House*, London, 1st ed. 1950, p. 41, *reprod.* p. 44).

⁶ It was really Charles de Chatillon, who figured in the Louvre 'Salons' between 1795 and 1808, with a series of works in which miniatures largely predominated. He was born at Doullens in 1777.

⁷ This watch once belonged to the Musée des Souverains, organised in the Louvre under the Second Empire. Since 1921 it has been shown at the Museum at Malmaison (H. Barbet de Jouy: *Notice du Musée des Souverains*, Paris 2nd ed., 1868, p. 231, No. 217 *ter.*). As for the so-called 'King Joseph's watch', it was referred to in a conversation which took place in 1826 between the Iron Duke and Croker (*Correspondence and Diaries of John Wilson Croker, Secretary to the Admiralty from 1809 to 1830*, ed. by I. J. Jennings, 1884, Vol. I, p. 339).



5

5. (Above). Circular silver dish, engraved with arms of Napoleon. Taken from the Imperial carriage at Waterloo. Biennais, Paris, *c.* 1810. Apsley House.

6. (Below). Silver beaker by L. J. Berger, and goblet with lid by Biennais, engraved with Napoleon's arms. Found at Waterloo in the Imperial Carriage. Paris, 1798-1809 (beaker) and 1809-1819 (goblet). Apsley House.

6



its case is a map of Piedmont and the region around Milan, designed by Poirson and engraved by Mme. Tardé. In view of this resemblance should these two artists be perhaps considered as the authors of 'King Joseph's watch' also? We know that Abraham-Louis Bréguet was, with Bailly, Lepaute and Mugnier, among the best watchmakers of his time, and the most remarkable of all during the Napoleonic era. His accounts book reveals a most distinguished European clientele, attracted by the quality and precision of his creations.

The objects which the Duke acquired after Waterloo are of even greater historical interest. It is unnecessary to reiterate the memorable events of 18th June, 1815, which decided the future of Europe. We will refer only to the fatal night which followed the battle. As soon as he realised that disaster had overtaken him Napoleon turned back with his soldiers and his vehicles towards the village of Genappe, on approaching which they were surprised by Major von Keller and his infantry. In the meantime, in the midst of indescribable disorder, the Emperor's travelling carriage was seized by the Prussians, while Napoleon managed to escape along the road to Gosselies, in the direction of Charleroi and the bridge over the Sambre. The contents of the carriage, which has more than once been likened to Pandora's box, were pillaged and divided among the victors. It has not yet been possible to decide the number (in any case, less considerable than has been thought) and nature of the objects captured on this occasion: and more than one extraordinary version has been given of this incident, which has remained obscure.



Many documents have stated, rightly or wrongly, that Napoleon's sword, taken from the Imperial carriage, was consigned to General von Blücher himself, and handed over by him to the Cadet Corps of Berlin. On the other hand, the Wellington 'Heirloom list' maintains that the Iron Duke purchased for his personal property the Emperor's sword from the famous travelling carriage. However this may be, the sword (No. 4), now at Apsley House, is of most elegant shape, with its chased silver-gilt hilt and its blade of tempered steel, on which the decoration is reserved in gold and engraved. It has three scabbards, one made of tortoise-shell adorned with golden stars, another covered in red velvet, and the third made of very supple black leather. Upon one of these scabbards, which all have silver gilt mounts, is an engraved inscription: *Biennais orfèvre de S.M. L'Empereur et Roi*. The *poinçon* of this excellent goldsmith, official supplier to the principal courts of Europe and other celebrated personages of the Napoleonic age (see *The Connoisseur*, November 1958) is found also on other pieces which were seized at Genappe: a round plate (No. 5) and a cylindrical goblet (No. 6) with a lid (taken from a travelling *nécessaire* for the Emperor's personal use) as well as upon a silver knife, fork and spoon (No. 7) engraved with the Napoleonic arms. This was acquired by the 2nd Duke of Wellington in 1859 from the family of General von Luck.*

* At Stratfield Saye there are in all 18 spoons and 18 forks (with the *poinçon* of Biennais, official goldsmith to the Emperor, and that of his collaborator Pierre-Benoît Lorillon, with the Paris hallmarks for the years 1798-1809), as well as 18 knives with the *poinçon* of Grangeret, the King's cutler. The arms of Louis XVIII seen upon the knives are explained by the fact that the King, who was a fugitive during the Hundred Days, left these knives behind at the Tuileries, in the hurry of his flight, and Napoleon, returning to live in this Palace, took them with him to Waterloo in his travelling carriage, together with his own silver travelling *nécessaire*, now dispersed among various European Collections, including that at Malmaison.

Also part of the booty seized from the Imperial carriage was a silver beaker with a wide mouth (No. 6), bearing the *poinçon* of the Parisian goldsmith Louis-Jacques Berger. All these silver objects clearly prove that even if the Emperor loved luxury in his own residences and imperatively proclaimed it as a vital means of promoting French industry and trade, he nevertheless knew well how to appreciate simplicity during his military campaigns, and that he kept for his personal use objects well fitted for their function and free from excessive ornamentation.

Only one French tricolour flag recalls the event of Waterloo. It bears an inscription in letters embroidered in gold: *L'Empereur Napoléon au Train d'Artillerie*. It is exhibited in the Monument Room of the Wellington Museum, together with several other French tricolours which according to the 'Heirloom list' were 'presented to His Grace on the Surrender of Paris in 1815'. The interest of these lies in the fact that they were borne in procession before Napoleon at the time of the grand ceremony of the Champ-de-Mai, on 1st June, 1815, some days before the famous battle.

At the beginning of 1816 laborious negotiations were taking place concerning Canova's colossal (11 ft. 4 in. high; weight, 6,500 Kilos) statue of Napoleon in white Carrara marble (No. 8), which is now at the foot of the grand staircase at Apsley House. It had been seen in Rome by Stendhal and was finished in 1806 and placed in the Louvre in 1811, in spite of the Emperor's marked disapproval of its nudity and exaggerated dimensions. Later, after the final enthronement of Louis XVIII in Paris, Canova did his best to buy back the statue from the new government, so as to make a further profit out of it. In January, 1816, Sir Charles Stuart, British Ambassador to France, announced the English government's urgent desire to acquire this famous Imperial statue, and to pay 66,000 francs for it. This sum was to include the considerable expense of transport. The assurances were to be arranged by London. When the two parties had reached an agreement, the colossal statue left Paris about 30th March, directed to London by means of the French Embassy. Its crate was 12 feet long, 6 feet deep and 7 feet wide. As no carriage could take the weight of such a burden, it had to be hauled on rollers by means of winches from the Louvre to the banks of the Seine as far as the Pont Saint-Nicolas. Thence it was to go by boat to Le Havre. It was found necessary for the Prefect of Police to authorise the temporary stoppage of all river traffic, at least while the statue was passing through Paris. It was thus transported with difficulty and with every precaution to Rouen where it arrived by daylight on 10th April. It was then transferred to another vessel and taken to Le Havre, whence, after numerous formalities, it set out for London where it arrived on the 1st August, four months after its embarkation in Paris. Finally, the Prince Regent, later George IV, presented the statue to Wellington. It was again moved and arrived during the evening of the 1st June at Apsley House. The price paid for this statue had at least one fortunate consequence: it gave the Emperor the opportunity of becoming a new benefactor of the Louvre, by enabling the Museum to complete the installation of the *Salle des Antiques*.⁹

The Iron Duke's frequent visits to the Continent from 1814 onwards allowed him to add to his collections and to purchase

⁹ *Archives Nationales* 03 1430. Cf. also R. Schneider: *L'Art de Canova e la France impériale*, in *Revue des Etudes Napoléoniennes*, 1912, I, pp. 36-57; Ferdinand Boyer: *Histoire du Napoléon colossal de Canova*, *ibid.*, May-June 1940, pp. 189-199, and *Autour de Napoléon et de Canova*, in *Revue des Etudes Italiennes*, 1937, pp. 211 and 222. In the Courtyard of the Brera Gallery in Milan is shown a large bronze replica of this statue, ordered from Canova in 1810 by Eugène de Beauharnais, the Viceroy of Italy, and executed for 9,000 écus by the Roman founder Righetti. Another replica in bronze (42 cms. high) dated 1810 and signed by F. Righetti, was placed in the Louvre Museum in 1846.



7. 'Couvert' by Biennais and knife by Grangeret, in silver, with the arms of Napoleon and of Louis XVIII. Taken from the Imperial carriage at Waterloo. Bought by the 2nd Duke of Wellington in 1859 from the family of General von Luck. Stratfield Saye.



8. Canova's statue of Napoleon in white Carrara marble. Executed for the Emperor and placed in the Louvre. Sold by the French government in 1816 to the Prince Regent, later George IV, and offered by the latter to the 1st Duke of Wellington. Apsley House.



9. A pair of console tables in antique mosaic and alabaster, carved wood and gilded, dating from the First Empire. From the collections of Cardinal Fesch, Napoleon's uncle. Bought by the Iron Duke at the first sale (in 1816) for 4,805 francs. Stratfield Saye.



10



11

furniture and objects of art of fine quality. Most of them are of eighteenth-century French craftsmanship and all are still preserved at Stratfield Saye. Besides these purchases the Duke also bought antiques of various kinds, without however neglecting any chance of enriching his Napoleonic collections. The Field-Marshal was, however, in Britain at the time of the sale in Paris of the important collections of Cardinal Fesch, Napoleon's maternal uncle, the Archbishop of Lyons. In fact this sale, anonymous because of recent political events, began on the 17th June, 1816 and lasted until mid-July. There were pictures, antique sculpture and furniture 'all from the furnishings and decoration of the house of M.XXX (Fesch) in Rue de la Chaussée d'Antin, at the corner of Rue S. Lazare, No. 70', and constituting a catalogue of 460 pieces.¹⁰ A certain Sieur Vaslin, the Duke's private agent, bought on his account forty pieces, for a total sum of 79,347 francs. Among these purchases were 17 tables of granite or porphyry,¹¹ 9 tall columns of various marbles, of which one was of oriental rose-coloured alabaster 8 feet high, 7 antique marble busts and one antique bronze eagle. These 40 pieces, which are all now exhibited at Stratfield Saye (with the exception of a bust of Cicero at Apsley House) bear witness to Cardinal Fesch's sophisticated taste as a collector, and to his connoisseurship. Further proof is afforded by the abundance of artistic possessions of this personage, an abundance which

¹⁰ An annotated copy of this catalogue is to be found in the Library of the British Museum, No. 562e. 34 (11). The sale took place in the Hôtel Fesch. For further information see Serge Grandjean: *Les avatars des collections du Cardinal Fesch*, in *Revue de l'Institut Napoléon*, January 1955, pp. 22-27.

¹¹ The fine pair of console tables, now to be seen in the hall of Stratfield Saye, and here reproduced (No. 9), were No. 423 of the catalogue of the sale in 1816, described: 'Deux tables en mosaïque antique, avec encadrement d'albâtre fleuri, et monture pareille aux précédentes; elles posent sur deux pilastres et sur deux chimères ailées à pieds de lion, portant une frise en arabesque (...) en bois doré. Longueur 5p. 6p., largeur 2p. 9p.' Sold for 4,805 francs to the 1st Duke of Wellington.

necessitated nine large public sales, in Paris, Rome and London, between 1816 and 1845.



We now come to the most spectacular object of the Wellington Napoleonic Collection: the 'Egyptian Service' comprising 102 pieces of hard porcelain, richly decorated, and an important centrepiece consisting of 13 pieces of unglazed porcelain (*biscuit*), all manufactured at Sèvres.

Service

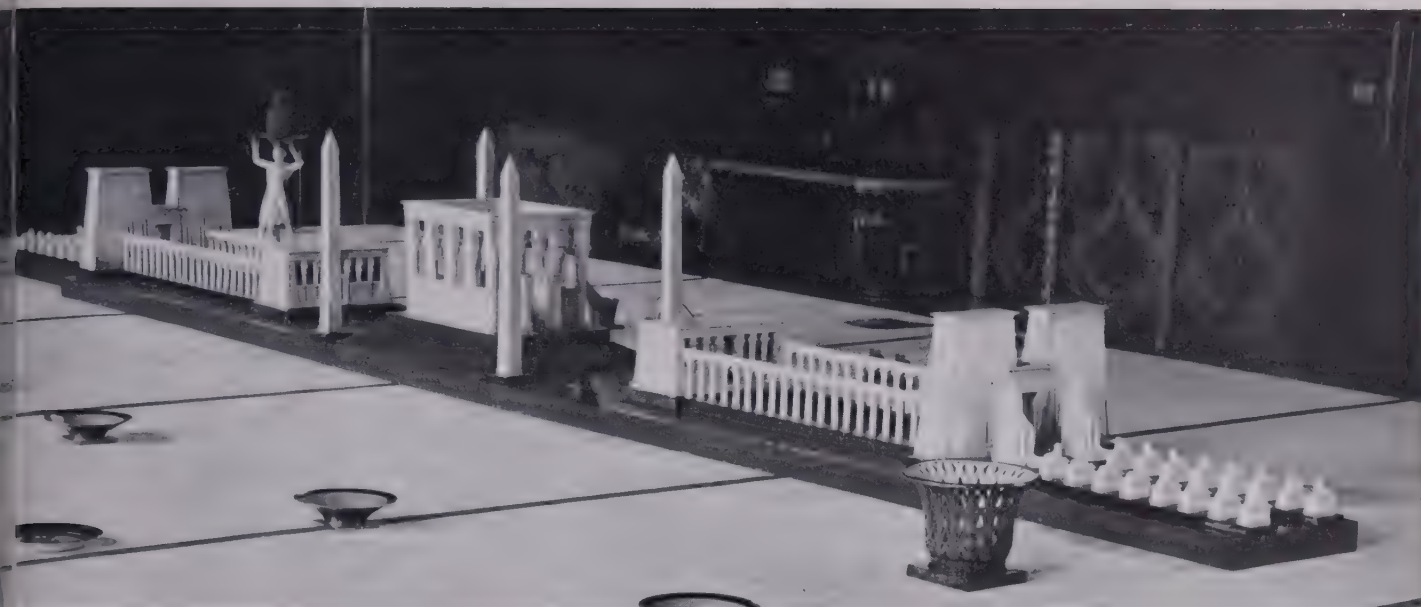
- 66 plates with views
- 12 plates à monter
- 12 compote dishes
- 2 sugar bowls with Egyptian figures
- 2 ice pails, Egyptian style
- 4 figures with basins
- 2 baskets with palms
- 2 confiture dishes with ball and claw feet.

Centrepiece

- Temple of Philae (in centre)
- Temples of Tentyris and Edfou (at sides)
- 2 piers
- 4 colonnades linking temples with piers
- 4 obelisks placed between central Temple and Temples of Edfou and Tentyris
- 1 large steel tray, painted for the centrepiece

Upon a magnificent clear blue ground shine hieroglyphic decorations in gold, skilfully varied on each piece. The borders of the plates, designed by Théodore Brongniart,¹² are all different, as are the subjects painted in *grisaille* on the centres by Swebach, one of the finest artists of the Sèvres factory (Nos. 10 & 11). The decoration and the iconography were all taken from the sketches

¹² Théodore Brongniart (1739-1813), architect of the Paris Bourse, father of the Administrator of the Imperial Manufactory of Sèvres.



14



12

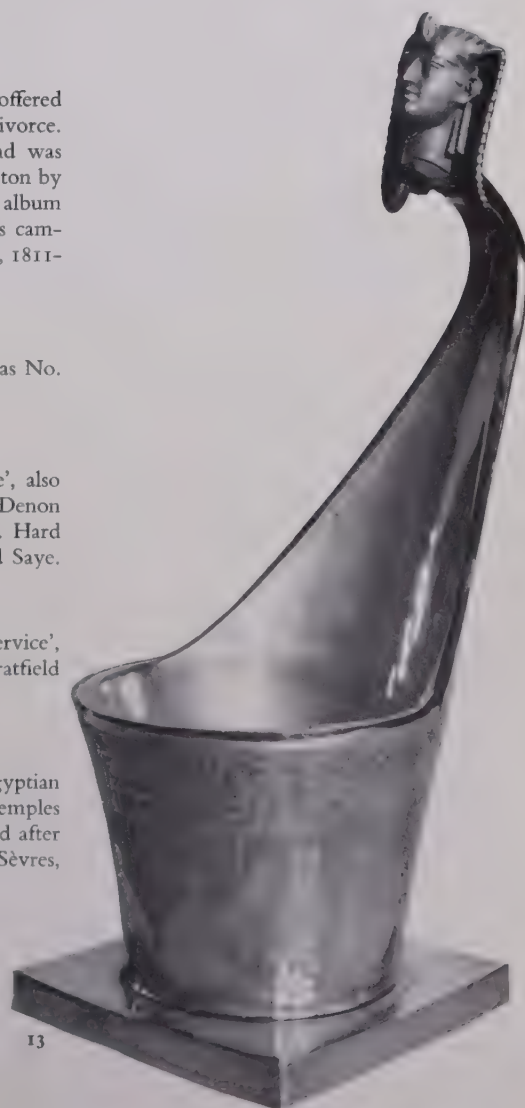
10. Plate from the 'Egyptian Service' offered by Napoleon to Josephine after their divorce. This was refused by the Empress and was later given to the 1st Duke of Wellington by Louis XVIII. Subjects taken from the album published by Denon after Bonaparte's campaign in Egypt. Hard Sèvres porcelain, 1811-1812. Stratfield Saye.

11. Another plate from same service as No. 10.

12. Ice pail from the 'Egyptian Service', also inspired by the album published by Denon after Bonaparte's Egyptian campaign. Hard Sèvres porcelain, 1811-1812. Stratfield Saye.

13. Sugar bowl from the 'Egyptian Service', in hard Sèvres porcelain, 1811-1812. Stratfield Saye.

14. Table centrepiece from the 'Egyptian Service', in biscuit, reproducing temples illustrated in Denon's album, published after Napoleon's Egyptian campaign. Sèvres, 1811-1812. Stratfield Saye.



13



15. Central ornament of centrepiece from the 'Egyptian Service.' Sèvres biscuit, 1811-1812. Stratfield Saye.

made on the spot by Denon¹³ during Bonaparte's Egyptian campaign, published in his famous album *Voyage dans la Basse et Haute Egypte* (2 vols, in folio ed. Didot (senior) Paris, 1802). As for the extraordinary centrepiece in biscuit with its great length (four metres) and its archeological character, we consider that the Temples reproduced on a small scale were designed by the architect Jean-Baptiste Le Peyre who, like Denon, was one of the galaxy of scholars and scientists who was with Napoleon on the banks of the Nile.¹⁴



For its monumental proportions and for the unrivalled perfection of its ornamentation, the Egyptian Service affords a striking proof of the activity and renown of Sèvres, the old manufactory on the banks of the Seine, revived by the order of Napoleon at the same time that he revived the Gobelins factory. A picturesque incident deserves to be recorded here. As soon as it was completed in 1812 this service was generously offered by Napoleon to his divorced wife, Josephine, as a consolation present. It was, in fact, sent to Malmaison, where 12 men carried it to the Château upon six litters. The Empress rejected this present with dignity, and the service and centrepiece were

¹³ Dominique Vivant, Baron Denon (1747-1825) Gentlemen in Ordinary of the Bedchamber and Embassy Secretary, later archeologist, engraver and collector, followed Bonaparte to Egypt and later on was appointed General Director of the Musée Napoléon.

¹⁴ J.-B. Le Père or Le Peyre (1761-1844) architect of the Palais de Saint-Cloud under the Empire, and of Fontainebleau under the Restoration.

returned to hibernate in the Sèvres workshops. Later, Louis XVIII took them out once more to offer them, somewhat disingenuously, to the Iron Duke, on the 20th March, 1818, with an accompanying letter written in his own hand. He wished in this way to prove to the Marshal that the 'hard paste' of Sèvres could very well bear comparison with the 'soft paste' preferred by Wellington.¹⁵ One cannot help but think that the King, with this interested gesture, showed a certain indecent haste in burying so recent a page of history.

Thus, in all its perfection the Egyptian Service, so full of historical interest, was added to all those Napoleonic relics collected by the Duke of Wellington and his son, and to those innumerable presents conferred on the Iron Duke by the sovereigns of the Coalition countries of Europe.¹⁶

I wish to express my deep gratitude to His Grace the Duke of Wellington for having on several occasions so kindly facilitated my researches.—S.G.

¹⁵ Apart from a few details, the ensemble of this rich porcelain service is a faithful replica of an earlier 'Egyptian Service', also made at Sèvres by the same artists and inspired by the same iconographical models. This first service was a diplomatic present conferred on the Czar Alexander I. by Napoleon in 1808. It is still preserved in Russia, in the Ceramics Museum of Kuskowo near Moscow. A part of the second 'Egyptian Service' was shown in the exhibition of *Les Grands Services de Sèvres*, at the Sèvres Museum in 1951 (Catalogue No. 22, Pl. IV). Archives of the Manufactory of Sèvres, Vbb⁶ f^o 15; Pierre Verlet and Serge Grandjean: *Porcelaines de Sèvres*, Paris, 1954, pp. 226-227, Pls. 110-111; Serge Grandjean: *L'influence égyptienne à Sèvres*, in *Genootschap voor Napoleontische Studien*, The Hague, September 1955, pp. 99-105.

¹⁶ The author regrets it is impossible to include within the scope of this present article the Napoleonic pictures, such as the interesting portrait of the Emperor of the French standing, by Robert Lefèvre (1812).

THE exhibition held during February and March at the Birmingham Art Gallery was the largest and most important of its kind for many years. It covered a wide period, from the Middle Ages to the nineteenth century, and selected for the most part pieces of the highest quality, including many genuinely rare things. Wider still was the range of articles represented; for the uses to which embroidery was put during those centuries in the British Isles were remarkably varied, a point which must always impress itself on a mid-twentieth-century public.

The mediaeval pieces—the copes and chasubles from Oscott College, the copes and dalmatics from St. John's College, Oxford (No. 1), the Brewers' Company's pall—made as usual the most sumptuous impression. *Opus Anglicanum* of the great period before the Black Death was well represented by the incomplete, but superlative Jesse Cope from the Victoria and Albert Museum, and by a selection of orphreys and a burse, among which Capt. R. G. Berkeley's loans were of special interest. The reigns of Elizabeth I and James I—the classic period of post-mediaeval English embroidery—drew for the core of their material on the Hardwick, Middleton and Carew Pole Collections. A book-binding from the Bodleian was shown which Queen Elizabeth herself may have worked as a girl, but the embroidery of her reign was dominated at Birmingham (as indeed is inevitable) by her rival Mary Queen of Scots, and by the indomitable Bess of Hardwick. The display of covers for cushions and tables and of slips for mounting as curtains or hangings from Hardwick and Oxborough, bearing the initials of these two ladies, was a remarkable feature of the exhibition. James I's hawking bag and glove lent from the Burrell Collection is, in contrast, a splendid piece of professional work. The middle and second half of the seventeenth century, with its stumpwork, beadwork, embroidered caskets, pictures and baskets, was wisely confined to a few first-rate pieces; for the charm of these drawing-room and schoolroom fantasies depends on an aroma of age and rarity. In the eighteenth century, wool and patriotism were almost synonymous terms, and if the tent and cross-stitch hangings, carpets and upholstery for chairs, settees and screens reflect this attitude, it is certainly one which is still appreciated in Britain today. This was a most satisfying part of the exhibition, and it led on to the 'tour-de-force' portraits in wool by Mary Knowles and her emulators, and to the nineteenth century.

Some new discoveries, as well as problems and questions of attribution are inevitably brought to the fore by a well-organised exhibition of this sort, and a few of these will be referred to later in this article. But before that I want to deal with embroidery for costume and the distinction between professional and domestic embroidery.

The adornment of costume was one of the chief concerns of embroidery under Elizabeth I and James I, but though it made such a show at the time, it is difficult to appreciate what has survived, except as isolated fragments of needlework: the sense of finery is lost. This defect was very satisfactorily remedied at Birmingham by exhibiting a magnificent group of costume portraits of men and women and also children of fashion. These portraits help to show not only the ostentation and splendour of the dress, but the great variety of the needlework, including the needlework laces. But not all the patterned materials were embroidered; some were woven and some were striped and chevroned with braids. It is an exercise to recognise the different kinds of materials and to distinguish the work of the professional embroiderer from the domestic pieces made in the household. For instance, in a charming portrait of a lady combing her hair (No. 2: supposed to be Elizabeth, Countess of Southampton) she wears a colourful embroidered jacket of a type which has

British Embroidery at Birmingham

BY GEORGE WINGFIELD DIGBY

(Keeper, Department of Textiles, The Victoria and Albert Museum)



1. Dalmatic, embroidered on damask and velvet: early sixteenth century St. John's College, Oxford.

survived (except for the unusual cut over the hips). Yet the skirt or petticoat, with large floral sprigs set in alternate reversed and staggered rows, is probably a brocaded tissue, protected by an apron of silk muslin or gauze. The flowered doublet with silver ground, worn by James I in the Cambridge University portrait (Cat. 220¹) is certainly a brocade, whilst his bejewelled and gold-embroidered breeches must be the work of the tailor-embroiderers of the Great Wardrobe.

To return to No. 2, the fur-lined velvet gown on the lady's left is shown lying on three gold-embroidered cushions (the little dog lies on a fourth) and her ruff is pinned on the curtain above. On the table to her right her jewellery and a very large and well-stocked pincushion are set out on a velvet and gold-fringed coverlet; there is rush-plaited matting under foot and she wears embroidered slippers. Frances, Countess of Essex at her toilet (No. 3) is of particular interest. She stands at a table on which is a white linen coverlet worked with wide bands of cut and drawn-thread work, the needlework fillings showing their usual well-ordered variety. A brush lies against a mirror which is propped against a cushion; both the waist-handle of the brush and the

¹ These numbers refer to the Birmingham Exhibition Catalogue.



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2. Portrait. Elizabeth, Countess of Southampton, combing her hair. The Duke of Buccleuch.

3. Portrait. A lady at her toilet. The Duke of Portland.

4. Hawking set: embroidered bag, glove, hood and lure. The Burrell Collection, Glasgow.

5. A panel from a hanging, signed 'MR' (Mary, Queen of Scots) and inscribed 'An Eape'. C. 1570. Victoria and Albert Museum.

6. Saddle and trappings, embroidered in gold thread on red velvet. C. 1685. The Hon. Clive Pearson, Parham Park.

7. Tabard, worn by the Garter King of Arms, 1685. Sir William Dugdale.

8. Mirror, with raised work embroidery and folding shutters. Third quarter of the seventeenth century. Lady Richmond.

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cushion are embroidered in slightly raised metal thread on velvet. The reticella lace trimmings on her dress, slightly starched but not stiff, set off the highly-coloured silk and gold embroidery. This is not a jacket which she wears, but a full-length dress or gown, for the lawn apron covers, yet does not altogether hide, the embroidered pattern beneath. A gown or smock of this sort, embellished with still more garish embroidery, is worn by the lady (supposedly Arabella Stuart) in the well-known full-length portrait at Hampton Court, lent to the exhibition (Cat. 222) by Her Majesty The Queen. This seems to be a masquerading costume, as is most probably that shown in No. 2, and possibly also No. 3. Only one such embroidered gown seems to have survived, but jackets or bodices in this style are not quite so rare, and in the case of Margaret Layton both her jacket and her portrait showing her wearing it, are in the possession of Lord Rothermere (Cat. No. 231). She also wears a coif on her head, such as have survived in a number of old family collections although the wide lace trimming gives it an unfamiliar appearance, just as it does the 'night-cap' in the portrait of Lord Howard of Effingham (Cat. 223). There is no muff, so far as I know, to compare with that shown in the portrait of Elizabeth Palmer, lent from Parham Park (Cat. 219).

But which amongst all this embroidery is professional work and which domestic? It is obvious that of the embroidery which has survived, by far the greater part is of domestic origin, and it is at first surprising that so little can now be found of the embroidery rich with gold and silver thread and sewn with pearls and gems which one sees in the portraits. This cannot be entirely explained by the fact that such pieces, in view of their richness, were stripped of their embellishments and re-made or discarded when past their prime. One must also surmise that embroidery made in the family was more highly prized for sentimental reasons than pieces which had been bought. In large households, the lady of the house would have supervised the working of embroidery by her domestic staff, and in many cases she herself would have been a keen and skilled embroideress, taking an



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active part in planning the designs with her draughtsman, and in procuring the best threads, silks and materials, and seeing that her own initials, heraldic bearings and favourite devices were suitably included. Typical examples of this domestic work for the Elizabethan and Jacobean periods were the jackets and gowns (Nos. 2 & 3) the coifs (sometimes with their triangular attachments), caps and hoods, and the cushions and coverlets which were much used with the hard and unpadded oak furniture of the day. In contrast with the pieces of this description from the Middleton, Carew Pole and Hardwick collections, the cushions and coverlet shown in Nos. 2 and 3 are likely to have been bought. The professional style of embroidery at its best is represented in the binding of the Bible presented to Queen Elizabeth by the printer in 1584, magnificently worked with Tudor roses in 'Venice Gold' on crimson velvet (Cat. 28); the Master's crown belonging to the Broderer's Company itself (Cat. 38; c. 1560); and the hawking bag and glove of James I from the Burrell Collection (pl. 4), whose design couched in metal threads and coloured silks, matches with the brilliant enamels of the mounts. All these rely on a rich ground of velvet or satin and on much use of metal (silver and silver-gilt) strips and thread, worked mainly in the couching technique with some use of flat stitches. The couching of metal thread in this way, usually with padding, is difficult and arduous work. In the Broderer's crown there is raised work and the shading of gold thread with silks in the 'or nué' technique. One recognises here the tradition taken over from the late Renaissance ecclesiastical embroidery and seen in the best seventeenth-century raised work, which ran riot in the later stumpwork. The designing of these pieces is excellent, the execution precise and irreproachable. Much of what the professional embroiderer was called upon to supply was far more repetitive than this, and, on account of the technique, tedious to work. But the lady embroideress, with her team of domestic helpers of varying ranks, was out for pleasure as well as excellence: the fantasy, the play of wit with emblematic device and symbol, the borrowing of novel Persian and 'Indian' motives,

the willing abandonment of proportion, all this stimulated and delighted her imagination. The rich and decorous, but rather formal work of which much was needed could be bought. Tent and cross-stitch embroidery on canvas is easy to design and work, and this was the delight of such keen embroideresses as Mary Queen of Scots and Bess of Hardwick (No. 5). By cutting out panels of canvas work and applying them to rich velvet grounds with appliqué cords, braids and panels of satin and brocatelle, a variety of lively effects could be obtained. None the less, just as the best professional work can be of the greatest freshness and beauty, so too it would be a mistake to decry even the ordinary level of domestic work of that period. Nor can it rightly be called amateurish. It is the attitude of the worker which was different and at its best it was extremely accomplished.

The general tendency of professional embroidery to become heavier and more formal in the seventeenth century, due largely to greater padding, is well demonstrated in the bindings of the Bible and Prayer Book with the Royal Arms and initials of Charles I belonging to Capt. R. G. Berkeley (Cat. 82, 83) and shown in the same case with Queen Elizabeth's Bible. The saddle from Parham Park (No. 6) illustrates what was expected from the professional at the time of the Restoration. The style is so international in flavour that it is difficult to say for certain whether this is English work. Heraldry had become more than ever the chief professional activity. The Tabard (No. 7) worn by Sir William Dugdale as Garter King of Arms at James II's coronation is an excellent example of this imposing but uninspired work, as is the Chancellor's bag for the Great Seal used

by Sir Orlando Bridgeman in 1667-72. His portrait (including the bag) was shown beside it. In both cases, the stiffening and coarsening of this heraldic work in the eighteenth century can be verified from later examples. A notable change of emphasis had meanwhile occurred in domestic embroidery: caskets, cushions, pictures, samplers and beadwork had become the exercises given to young girls in their training in embroidery (No. 8). Compared with the practical work of the earlier period this tends to have a schoolroom or parlour flavour, though cushions, curtains and coverlets undoubtedly continued to occupy skilled hands in many households.

Domestic embroidery in the eighteenth century busied itself with canvas needlework for fire-screens, folding screens, upholstery and occasionally wall panels and hangings, sometimes combined with floor carpets as in the energetic productions of the Holte family from Aston Hall. The professional was looked to for the brilliant silk waistcoats and embroidered coats worn by the wealthy gentry, whilst the ladies relied more and more on flowered and brocaded woven materials. The expert lady embroideress vied with the professional in producing sumptuous bed coverlets, with sets of pillows and cushions to match, embroidered with silk and metal threads on silk or satin. The two rival coverlets of the Thurston sisters, both dated 1694 (Cat. 124) may be classed as domestic; the Marquess of Bath's coverlet (No. 9) is surely professional. Such coverlets are the chief glory of Georgian embroidery.

Indeed, in certain cases in all periods it is difficult to distinguish with certainty between professional and domestic work. The



9. Bed coverlet richly embroidered in silks and gold and silver thread. Early eighteenth century. Marquess of Bath.



10. Bag for seal to a Charter of 1319. The Guildhall, Corporation of the City of London.



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11. Picture worked in wools by Mrs. Butts after a design by William Blake. Sir Geoffrey Keynes.

12. One of a set of walnut and parcel-gilt chairs upholstered in tent stitch. C. 1725. Lord Leigh, Stoneleigh Abbey.



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pair of very fine tent-stitch cushions from Hardwick representing the *Sacrifice of Isaac* and *Judgment of Paris* are probably professional, but less certainly so than other cushions at Hardwick. Some of the finest small cushions in the Mallett Collection at the Ashmolean, such as that with silver ground (Cat. 75) seem professional, as does the wonderfully preserved Middleton Collection cushion (Cat. 65) which J. L. Nevinson ascribed thus in his article on the collection in a previous number of *The Connoisseur* (Vol. CIII, p. 18).

Turning now to problems and attributions, as a new discovery the Seal Bag (No. 10) attached to a charter of 1319 and hitherto unknown is of the greatest importance. In fresh condition and of beautiful quality, it is worked not only in the usual underside couching and split stitch, but also in cross-stitch (the shield-shaped ground on which St. Paul stands). Hitherto the Calthorpe Purse and the Gifford Table Carpet (Cat. 21) had been regarded as the earliest English examples using this stitch. Here it is definitely found in the fourteenth century.

The Fetternear Banner from Edinburgh, which came to light recently (Cat. 18), is dated by the arms on it to about 1520. Worked chiefly in double-running and satin stitches on linen, it is a type of embroidery without parallel in Great Britain, if as seems certain a Scottish origin for it can be established.

The following opinions may be hazarded on questions of attribution. The cope with the splendid blue velvet from St. John's College, Oxford, illustrated in the catalogue, seen in a

group of English late mediaeval embroideries, declares the Flemish origin of its orphreys. The Burrell Collection valance (Cat. 46) with the Virtues inscribed in French must surely be of this nationality as its style corroborates, though this reflects a period twenty or thirty years earlier than the late sixteenth century, which may well be its actual date. The portrait of a lady (not Elizabeth of Bohemia) (Cat. 226) wears a dress of striped and flowered silk which it is well-nigh impossible to identify with any known fabric before the latter half of the eighteenth century, which sets a curious problem. The coverlet embroidered in floss silks with floral medallion pattern on a brown baize ground (Cat. 109) is most unlikely to be English; its counterpart may be seen in Dutch and Swiss museums where this formal treatment of floral forms is characteristic, as is the use of baize for silk embroidery, which is most unusual for England. The needlework on the settee (Cat. 179) with the trellis pattern of morning glory on a white ground shows stylistic characteristics which make it very hard indeed to accept as of eighteenth-century date.

Finally, of great interest as possibly associated with the hand of William Blake and supposedly worked by his friend Mrs. Butts, is the picture in wools in long and short or split stitches of two hares (No. 11). It came from the Butts sale and Sir Geoffrey Keynes, to whom it belongs, believes it to be after an original design by Blake. It is a brilliant and haunting picture, with a strangely living quality; the bright green grass standing out vividly against a black sky streaked with pink and red.

Intimacy and the Old Masters

Some Pictures in the Leonard Koetser Exhibition

THESE I have loved . . . Those of us who were initiated into poetry with the Georgians will recall Rupert Brooke's paean of praise of the familiar domestic things around him; and any exhibition such as that now showing in the Leonard Koetser Gallery in Duke Street, St. James's, London, S.W.1, is given its own poetry in that same mood. It is predominantly Netherlandish art, that home-loving painting of a happy and prosperous people enjoying for a period the security of an established order, and rejoicing in their possessions and their environment—their countryside, their fine houses, their gay clothes, their furniture, the food they ate, the wine they drank, and the noble plate and glass which contained it. And always flowers; for it was the age which saw the birth of horticulture as we know it today.

It is true that the most striking work in the exhibition stands outside this category—that is to say, a great view of shipping in the Venetian lagoon looking across to distant S. Giorgio Maggiore across the Bacino di S. Marco. So, perhaps, does the beautiful *Madonna* by Sassoferrato. Yet even these have intimate feeling as well as Italian idealism; for the *Madonna* with her downcast eyes and a halo suggested only by the lightening of the dark background around her bowed head is breathingly human; and the figures in the Venetian masterpiece invoke a world as friendly and busy as that of the Dutch and Flemish villages for all its environment of basilicas and palaces. This particular work has set an interesting problem of art scholarship. Canaletto, or Marieschi? or both? A companion picture in a private collection in England is definitely given to Canaletto, but the attribution may have been made before we realised, as we increasingly do, that Michele Marieschi was a comparable master. Professor Antonio Morassi gives it to Marieschi. Professor W. G. Constable says that it 'seems to be the result of collaboration between Canaletto and somebody else. The foreground details seem to me very likely to be by Canaletto himself . . . So far as I know, this picture is the only version of this view, which gives it a special interest.' And Mr. Francis Watson claims it as 'a joint work by Canaletto and Marieschi'. The treatment of the water and of the shipping takes us back to Canaletto himself. In this same Venetian world we are on certain ground with the pair of delightful *Capriccios* by Guardi, firm, yet impressionistic in that manner of his which we have grown to value.

At the beginning of the Dutch-Flemish works stands an exciting little triptych by Engelbrecht, that early sixteenth-century master who is credited with taking the technique of oil painting into the Dutch provinces. It is a link between the Gothic and humanism, its elaborate double throne and intensely human characters marking the transition. It bears on the back the label of the Rolles heraldry, having come from the Rolles Collection.

We still look backward with the little *Tobias and the Angel* which Cornelis van Poelenburgh did in a free imitation of a picture by Elsheimer. Its unaffected naturalism, even a certain quaintness and gaucherie, give it charm. The solid angel who guides the youth so carefully across the stepping stones of a wide river, the boy himself with a great fish tucked under his arm, the

dog that follows, all is solid Dutch however idealised the little landscape is.

From this it is a step to the fine selection of seventeenth-century genre and landscape. What a picture of pleasant living it all is! Even when, as in Jacob Grimmer's *Winter Landscape*, there is a house on fire in the centre of the village and a great to-do of fetching buckets of water and ladders to extinguish the blazing chimney and roof. On the frozen lake which makes a moat for the little schloss the skaters enjoy themselves or tumble; over the low bridge or along the village street the good folk go on with their affairs or stand to watch the spectacle of the fire. It reminds us how great a part this early artist played in creating the style, for we may remember that his date is slightly earlier than that of old Pieter Bruegel.

This theme of village life is taken up again and again. By Coninxloo in a romantic village with long vistas between the high buildings; by Jan van Goyen in a pair of his early roundels of *Winter and Summer*; not least by Jan Griffier, that creator of Rhineland landscapes, whose passion for the picturesque crowded his panels with mountains and rivers, villages, castles, boats, and busy people. Highly successful in his own day, especially in England, Jan Griffier is rising in popularity today, and the several works in Mr. Koetser's exhibition will add to this enthusiasm.

Mention must be made of one excellent portrait, *Gentleman in Armour*, by Daniel Mytens, that other Dutchman who found favour in England under the Stuarts, and of one very beautiful work of pure genre, *A Girl Writing*, by Netcher, in which a finely dressed young lady sits on a chair of splendid red leather at a table with a resplendent covering. Such a picture was also probably originally a portrait, and that not only of the fashionable sitter but equally of the equipment of the apartment. 'These we have loved': the theme repeats itself.

It echoes, of course, in the great Still Life works: a superb Pieter Claes with all the concomitants of silver vessels and plates, crystal glass, the open oyster shell, the half-peeled lemon which were the stage properties almost of these Dutch pictures; another one by Heda adds to all this a partly eaten pie—one suspects for the sheer virtuosity of painting so challenging a subject.

Finally the flower-pieces in which the exhibition is singularly rich. Bosschaert and Jan Brueghel, Daniel Seghers, stand at the beginning, the Bosschaert panel of particular beauty. Then, as in his last exhibition, Mr. Koetser has stepped out of his period Old Masters to include (see opposite) a fascinating Fantin-Latour, *Narcissus*. Marked by that curiously veiled quality peculiar to Fantin-Latour, beautifully drawn and evidencing that subtlety of colour in the off-white loveliness of the flowers set simply against a dark background, the picture created something of a thrill when it recently came up for sale. Not the least part of that thrill was the mystery of the signature of Mme. Fantin on the work entirely worthy of the master. Whatever lies behind this artistic-domestic story, this splendid little flower-piece makes an exquisite finial to this exhibition of fine pictures gathered on the Koetser Gallery walls.



MADAME FANTIN-LATOURE. *NARCISSUS*. CANVAS, 11 × 12½ INCHES, SIGNED. FROM THE COLLECTION OF H. E. TEN CATE. LITERATURE: DR. D. HANNEMA, *CATALOGUE OF THE TEN CATE COLLECTION*, ROTTERDAM (1955), VOL. 1, PAGE 47 (No. 55).

*In the current Exhibition at the Leonard Koetser
Gallery, 13 Duke Street, St. James's, London, S.W.1*

'Three Centuries of Swedish Pottery'

at the Victoria and Albert Museum

This article deals briefly with the old Swedish Faience factory of Rörstrand, representative wares of which are now being shown at the Victoria and Albert Museum in a special exhibition.—Editor.

COLLECTIONS of Swedish pottery are rare in England, only that at the Victoria and Albert Museum being able to claim any approximation to a representative character. Outside London there are only one or two isolated pieces in museums scattered over the country, such as the Cecil Higgins Museum at Bedford, or the Bowes Museum at Barnard Castle. English students of pottery and porcelain, therefore, should welcome all the more warmly the very representative collection now on exhibition at the Victoria and Albert Museum, where it will remain on view until the end of May. The King of Sweden has lent some outstanding pieces from his Palaces, whilst the main part of the exhibition is drawn from the unrivalled collection of the National Museum in Stockholm: apart from these two sources, loans have been mainly drawn from the Nordiska Museet, Stockholm, the Röhsska Konstsöjdmuseum, Gothenburg, and the collections of the Rörstrand factory at Lidköping, Sweden.

This exhibition is confined to the wares of the Rörstrand and Marieberg factories, the latter having been bought by Rörstrand in 1782 and run in conjunction with it until 1788.

No pottery other than lead-glazed peasant wares had been made in Sweden before 1725. In an effort to rehabilitate an economy ruined by Charles XII's wars, the Government of the day had adopted a fixed policy of encouraging native arts and manufactures, and in 1725, encouraged by these favourable conditions, a man named Johan Wolff approached the Swedish Ambassador in Copenhagen with the proposal that he should travel to Sweden and set up a 'porcelain factory'. In the loose parlance of the age this term could apply to a faience factory, and Wolff was in fact well qualified to run such an establishment, having founded and run for a number of years the Store Kongensgade factory in Copenhagen. By the end of 1725 he had arrived in Stockholm, and was making tests of Swedish clays. On the 13th June, 1726, a company was formed to exploit Wolff's successes, and by that date a factory was in course of construction on an estate at Stora Rörstrand, now within the city of Stockholm, but at that time outside the city boundaries.

Wolff was dismissed from Rörstrand in 1728 or early 1729, and his place was taken by a succession of other managers of German or Danish origin. In 1740, however, the first Swedish manager, a man named Anders Fahlström, assumed control, and it is perhaps no coincidence that from about this time onwards the Rörstrand faience takes on a distinctively Swedish character.

The earliest Rörstrand wares were decorated exclusively in high-temperature blue (Nos. 1 & 2), and reveal a conservative style compounded of many elements used at Delft, in the German faience factories, and at Rouen (No. 1). In the period of Fahlström's managership the blue was supplemented by manganese-purple, yellow and green, all these being high-temperature colours (capable of withstanding the great heat of the glaze-firing, and therefore being painted on the unfired glaze, a great technical economy). During the 1750's these colours were combined in a palette of great delicacy and used for a style of

painting which excels in neatness and finish (No. 3). Faience of this class is unrivalled at any other factory, and must be considered one of the glories of Rörstrand. Another speciality of the factory, and one which should be of especial interest to any student of English delftware, is the use of the 'bianco sopra bianco' technique, where a white glaze-mixture is painted on a glaze which is itself of a blue tone. There is a strong likelihood that the English delftware potters derived this technique from Rörstrand, and, although it cannot be said to have been a completely new invention there, it was used with a skill and charm which render the Rörstrand wares so decorated of an interest second to none (Nos. 4 & 5).

In 1758 the use of enamel colours was introduced at Rörstrand, and the palette of colours evolved there is of great distinction and beauty (Nos. 6, 7 & 9). Unfortunately for it, the factory was never able to produce a really satisfactory rose-purple, then the most coveted colour in the enamel-painter's repertory, and this deficiency ensured that in that field at least Rörstrand had to bow to the second of the factories with which the Exhibition is concerned.

This was the Marieberg factory, founded in 1758 by J. L. E. Ehrenreich, a versatile genius who had come to Sweden as Court Dentist to King Frederick I. It was indeed possibly his experience in making false teeth that qualified him to set up as a manufacturer of porcelain. He appears in fact to have made porcelain successfully in May, 1759. In the same month, however, Ehrenreich's first factory burnt to the ground, and although he proceeded to make good the loss, Marieberg never again made porcelain during his directorship. Attention was now concentrated on faience, and in this the factory was outstandingly successful. The glaze was whiter and smoother than Rörstrand's, and was often left to speak for itself on pieces which relied on glaze and modelling alone for their effect (No. 8), some of the most eminent modellers in the country being commissioned to supply the factory. Apart from this, Marieberg was conspicuously successful in evolving a palette of enamel-colours which included not only the coveted rose-purple, but also a brilliant green. These enamel-colours were brought to even greater perfection under Ehrenreich's successor (1766-69), a Frenchman named Berthevin who had previously worked at the Mennecy factory. It was no doubt his experience there which enabled him to produce at Marieberg a type of soft-paste porcelain which is reminiscent of that made at Mennecy, both in material and in the purple-dominated palette of enamels. Table-ware of limited range and small dimensions were made, as well as a number of rather stiffly modelled, doll-like figures (No. 11). The chief glory of Marieberg under Berthevin's management, however, was undoubtedly the faience, which could on occasion rival in colour and painting even that of the famous Strasburg factory. The production of faience continued at Marieberg under Berthevin's successor, Henrik Sten, and for a time (1777-78) even hard-paste porcelain was made there, thanks to the employment of Jacob Dortu (who was later to manage the Nyon porcelain factory, in Switzerland).

At this period, however, both Rörstrand and Marieberg, in common with every other faience factory in Europe, were feeling the effects of competition from English cream-coloured



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1. Vase and cover, painted in high-temperature blue. Rörstrand, about 1740. Ht. 11 $\frac{3}{4}$ in. Nationalmuseum, Stockholm.

2. Bowl painted with a figure from the Italian Comedy, in high-temperature blue. Mark, 'Stockholm JD' (probably for the painter Johan Dahl). Rörstrand, about 1740. Diam. 11 in. His Majesty the King of Sweden.

3. Vase and cover, painted with a design by J. E. Rehn in high-temperature blue and *bianco sopra bianco*. Rörstrand, about 1750-60. Ht. 15 $\frac{3}{4}$ in. Nationalmuseum, Stockholm.

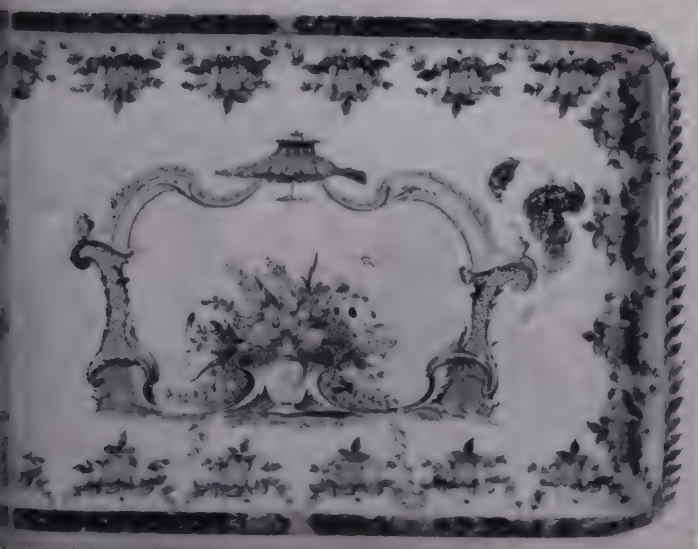
4. Tureen and cover, painted in high-temperature polychrome. Mark, 'Rörstrand 22/10 68 T'. Rörstrand, dated 1768. Ht. 9 $\frac{7}{8}$ in. Nationalmuseum, Stockholm.

5. Tureen and cover, painted with designs by J. E. Rehn in high-temperature blue and *bianco sopra bianco*. Mark, 'Stockholm 1758 IJ'. Rörstrand, dated 1758. Ht. 8 $\frac{3}{4}$ in. Rörstrand Museum.

6. Top of a table-tray, painted in enamel colours and inscribed: 'RÖRSTRAND 12. December 1758'. L. 33 $\frac{3}{4}$ in. His Majesty the King of Sweden.



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earthenware of the type perfected by Wedgwood and his rivals in Staffordshire (No. 12). Both Swedish factories experimented in its production, and both claimed to have perfected their experiments before the other (1771-72). A similar question of precedence bedevilled the two rival factories in the matter of another technical innovation which must have been of English inspiration. This was the introduction of decoration on faience by means of transfer-printing, probably in 1767 (No. 10).

After the purchase of Marieberg by Rörstrand in 1782, the two factories continued side by side to manufacture cream-coloured earthenware, and faience on an ever-diminishing scale, until in 1788 Marieberg was finally closed down. In 1797 Rörstrand was sold to B. R. Geijer, who continued the manufacture of cream-coloured earthenware with considerable success, much of his pottery being fully comparable in quality with the contemporary English wares. Under his directorship Rörstrand even ventured into the field of medallions manufactured in black bodies resembling 'black basaltes' and, more rarely, white 'jasperware'.

With the mainly English-inspired pottery of the nineteenth century this article cannot deal, any more than with the splendid pottery of the modern Swedish renaissance in the applied arts. All these types, however, are represented in the Exhibition. —R.J.C.

7. Table-fountain, painted in enamel colours with a hunting-scene after J. B. Oudry. Mark, 'Rörstrand'. About 1760-70. Ht. 18½ in. Nordiska Museet, Stockholm.

8. Covered dish in plain white faience. Mark, three crowns, 'MB' in monogram, and 'E 65 17/6 A.P.'. Marieberg, dated 1765. W. 10¾ in. Nordiska Museet, Stockholm.

9. Punch-bowl in the form of a barrel with handles modelled as vine-branches, the relief decoration picked out in enamel colours. Mark, 'Rörstrand AL M'. About 1760-70. Ht. 12½ in. Nordiska Museet, Stockholm.

10. Tureen and cover with decoration printed and painted in sepia. Mark, three crowns, 'MB' in monogram, and 'B 15/4 68'. Marieberg, dated 1768. Ht. 12½ in. Nordiska Museet, Stockholm.

11. Group of *Aeneas and Anchises*, porcelain painted in colours and gilt. Mark, 'MB' in monogram, incised. Ht. 6½ in. Marieberg, about 1770. Nordiska Museet, Stockholm.

12. Tureen and cover, cream-coloured earthenware with moulded and freely modelled decoration. Mark, 'MB' in monogram, and 'Sten', incised. Marieberg, about 1770-80. Ht. 15½ in. Nationalmuseum, Stockholm.



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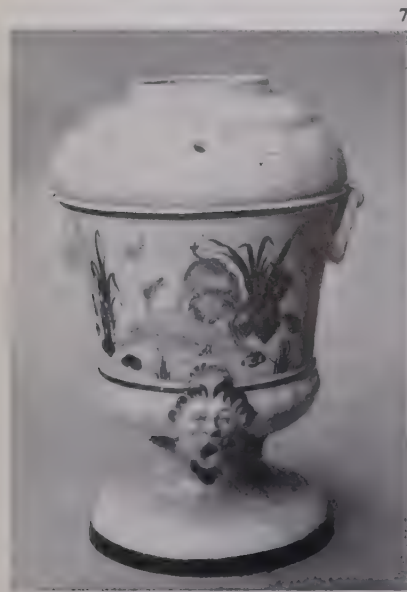
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Antonio Canova and the Anglo-Romans

PART 1: The first visit to Rome

BY HUGH HONOUR

THE years between 1779 and 1792 are the most interesting in Antonio Canova's whole career. In 1779 he arrived in Rome, a twenty-one year old Venetian prodigy who had recently startled the *cognoscenti* of the Serene Republic with a brilliantly accomplished rococo group of *Daedalus and Icarus* (No. 1). Four years later he had abandoned the rococo for the neo-classical style and obtained the most important commission available to a sculptor in Rome for the past quarter of a century—the Clement XIV monument in SS. Apostoli. By 1792, when his second Papal monument was unveiled, Canova had acquired a European reputation such as no Italian sculptor had enjoyed since the death of Bernini. This astonishing rise to fame within little more than a decade, accompanied as it was by a no less surprising *volte face* from the rococo to the neo-classical style, is the outstanding event in the history of late eighteenth-century Italian art. Strangely enough, it has never been examined in detail, though ample material is available in the form of Canova's as yet unpublished diaries and his voluminous correspondence, both of which are preserved in the Museo Civico, Bassano.¹ On reading through these papers it quickly becomes apparent that Canova's relations with the Anglo-Roman artists and collectors were crucial at this turning point in his career. It is the purpose of the present articles to explore this relationship and to publish some of the valuable material in the Canova archive at Bassano.

Together with a Dutch painter named Fontaine,² Canova set out from Venice for Rome on the 9th October, 1779. Their first halt was at Bologna where Canova visited the more important churches and admired the great *seicento* paintings: Algardi's group of the *Martyrdom of St. Paul*, as well as more recent works in sculpture such as the two statues by Bernardino Cametti outside the sanctuary of S. Luca and the statues and reliefs by Angelo Pio in the Corpus Domini. He also called on a Bolognese sculptor, one Giambattista Manfredini who had worked in Moscow.³ From Bologna they proceeded over the Apennines to Florence and began another round of sight-seeing. Some evidence of his, as yet very conventional, taste is provided by a favourable comment on the gaudy Cappella dei Principi in S. Lorenzo. But he also records a visit to the Florentine studio of an English sculptor whose name he evidently had difficulty in catching and whom he calls 'Francesco Qwort'. Here he saw large plaster copies of the Apollo Belvedere and a Venus, and a great number of vases fashioned out of different types of stone. There were also some partly completed chimney-pieces decorated with porphyry and *verde antico* marble which were destined for

Moscow. The sculptor had, Canova learned, carved many large statues, but although he saw some copies made by a young assistant and noticed that another assistant was at work on a statue a little larger than life size, 'Qwort's' own works and even his preparatory models were disappointingly hidden from view. There seems little doubt that this English sculptor was F. Harwood who is known to have executed numerous copies of antique statuary for English collectors and of whom Nollekens had written, a decade earlier, that he was 'at Florence knocking the marbil about like faway & belive he as got more work to do than any One sculptor in England'.⁴ Canova says that he was a man of worth but suggests that the feverish knocking about of the marble was largely the task of assistants.

The travellers arrived in Rome on the 4th November. Canova was lodged in the Palazzo Venezia as the guest of the Venetian ambassador, and for the next three months was engaged in a whirl of activity—drawing from the nude in Pompeo Batoni's academy, sketching the finest ancient statues in the Vatican and Capitoline museums, visiting churches and studios, hobnobbing with the pundits in the Caffè Inglese, attending the theatre and, in what spare moments were left, drawing for his own pleasure in the seclusion of his room. Of his taste in Old Masters we need say little save that it was agreeably catholic with a slight preference for Bolognese *seicento* painters. Among contemporary painters he admired A. R. Mengs, who had died a few months before his arrival, Pompeo Batoni and, as we shall see, certain foreigners. As for sculpture, his appreciation was equally wide. The antique, the Renaissance and the Baroque all appear to have attracted him. Of the baroque works he particularly noted it is worth mentioning the very elaborate altar in the church of S. Ignazio, various statues by Algardi, Bernini's fountain in Piazza Navona, two angels in S. Carlo al Corso by Agostino Penna whom he calls the best sculptor in Rome (No. 3), Camillo Rusconi's monument to Pope Gregory XIII in St. Peter's, Tommaso Righi's monument to Pio Balestra in the church of S. Luca⁵, and a figure by Michelangelo Slodtz (No. 4) in S. Giovanni dei Fiorentini.⁶ Although he mentions few works of which he disapproved he commented unfavourably on a pair of statues in S. Carlo al Corso—'a wretched David and a Judith carved by Monsieur Le Brun employed by the King of Poland and, they say, a worthy portraitist' he wrote in his diary, adding that the statue of Judith 'me piaque pochissimo'.⁷

At the end of January, 1780, Canova went down to Naples for a month. He was, of course, principally interested in the recently discovered classical remains in the museum at Portici, of which he

¹ The travel diary occupies two volumes, MSS Canoviani H.12.6095 and H.13.6096. Extracts from it have been published by A. Munoz in *L'Urbe*, 1954, March–April pp.13–37; 1955, January–February pp.3–13 and March–April pp.1–14; by R. Zeidler: *Klassizismus und Utopia*, Stockholm, 1954, passim; by L. Coletti: *Mostra Canoviana*, Treviso, 1957, pp.23–8; and by E. Bassi in *Critica D'Arte*, 1958, No. 28, pp.316–327 and No. 30, pp.442–449. I am deeply indebted to Dr. Gino Barioli, the director of the Museo Civico at Bassano for help and advice.

² As Dr. Coletti has pointed out, this was not the French architect Pierre La Fontaine as has often been supposed.

³ I have been unable to trace any other record of this artist. Canova says that he carved female figures.

⁴ For an account of Harwood see R. Gunnis: *Dictionary of British Sculptors*, London, 1953, p.191.

⁵ The design of this monument had caused violent dissension in the Accademia di S. Luca in 1772, see H. Focillon: *Giovanni Battista Piranesi*, Paris, 1928, p.103–4.

⁶ This was presumably the monument to Gregorio Capponi. Zeidler, *op. cit.* p.86, persuasively suggests that there is a reminiscence of the female figure in Canova's statue of Temperance on the Clement XIV monument.

⁷ L. Cicognara in *Storia della Scultura*, Venice 1818, vol. iii, p.233, attributes the David to Pacilli; but according to Antonio Nibby, *Roma nell'Anno 1838*, Rome 1839, pt. I, vol. I, p.71, the David was by Lebrun and the Judith by Pacilli.



1. *Daedalus and Icarus*. By Antonio Canova, gesso for the marble group exhibited in Venice in 1779; Gipsoteca, Possagno. Canova's early masterpiece which displays his command of the naturalistic late rococo style. (Photograph: Fondazione Giorgio Cini, Venice.)

singled out the bronze figure of a seated Hermes for particular praise, saying that it was of a 'meravigliosa Bellezza'. He also made a pilgrimage to the temples of Paestum. But this excursion into the Doric severities of Magna Graecia, did not prevent him from admiring the extraordinarily elaborate baroque chapel of S. Severo. No doubt his eye for craftsmanship was captivated by the technical accomplishment of the exuberant marbles with which it is decorated, but that his taste was still eclectic—not to say unformed—is revealed by his diary. He comments, without so much as a hint of disapproval, on Corradini's preposterous figure of Chastity entirely swathed in gauze, the alarmingly realistic shrouded Christ by Giuseppe Sammartino, and the wildy gesticulating statues by Celebrano. On two occasions he visited Sammartino and was shown his collection of prints, his models and his academy studies; though the latter were not, he thought, 'cose rare'. But he clearly admired the work of this late baroque sculptor. The evenings in Naples he spent drawing at the Academy and playing billiards: he finished his account of one day with the words 'alla Cademia a disegnare poi in poco al bigliardo come le altre sere'. On the 28th February he was back in Rome where he remained, save for a brief excursion to Tivoli, until he left for Venice on the 25th June.

During the seven months he spent in Rome, Canova met several artists whose names it will be most convenient to record

in the order of their appearance in his diary.⁸ His fame had preceded him to Rome and he was therefore well received in the studios and among the dilettanti. But a somewhat damaging story had also been circulated that he despised antique sculpture. That this was untrue he was at pains to show on several occasions, notably on his second day in Rome when he stated that although it was essential to study antique statues he thought it futile to copy them.⁹ Such a remark can hardly have met with approval among sculptors who were largely employed in restoring and copying antiques; and he learned that Angelini censured his attitude. But there was one eminent Roman artist who would thoroughly have approved Canova's empirical approach to the antique—Gavin Hamilton. And it was Hamilton who was soon to initiate him in the mysteries of Neo-classicism. His comments on the studios of sculptors suggest that he found no reason to alter his opinion on the subject of copying.

On the 10th November, Canova went to visit Giuseppe Angelini in his studio, where he noted a fine copy of the head of Jupiter,¹⁰ some other copies, various original inventions, and his statue of Piranesi (No. 2) which was then merely 'abbozzata'. He seems to have been little impressed at first by this heroic scale figure of the great engraver dressed in a toga and resting his elbow upon a herm, but as the work proceeded and as he grew to know Angelini better, he viewed it in an increasingly favourable light. The statue was, indeed, one of the first swallows of Italian neo-classical sculpture and it was, perhaps, no accident that it should have been executed by an artist who had worked for some ten years in England and was a friend of Gavin Hamilton. Angelini, who was born in 1735, studied first under the restorer Cavaceppi, went to England in about 1770 and, at an unusually advanced age, joined the Royal Academy Schools in 1772. He worked as an assistant to Joseph Nollekens who produced during these years the famous monument to Sir Thomas and Lady Salusbury in Great Offley church, which is in a neo-classical style far in advance of contemporary Roman sculpture. Angelini certainly knew this monument. Indeed, he may well have assisted in its execution, and there seems to be some reminiscence of Salusbury in the statue of Piranesi which he began shortly after his return to Rome in the late 1770's.¹¹

Two days after his meeting with Angelini, Canova visited the leading restorer and copier of antique marbles, Bartolomeo Cavaceppi.¹² His house was more like a museum than an artist's studio, being filled with antique marbles and copies. Of the latter, Canova remarked that they pleased him little though he was forced to confess that it would be impossible to carve marble better than did Cavaceppi in his copies. On a later occasion he was shown Cavaceppi's collection of Old Master drawings which included several attributed to Correggio and forty caricature heads said to be by Leonardo. From Cavaceppi's studio, he went on to the French Academy where he noted a painting of Belisarius by a 'Mr. Paro' and also a picture and some

⁸ Among the Italian artists mentioned only by name in the diary are Antonio Selva and Pier Antonio Novelli, both Venetians whom Canova knew before he went to Rome.

⁹ Canova maintained this belief throughout his career. When in 1794 an American collector offered him any price for copies of the Apollo Belvedere and the Venus dei Medici, he refused the commission.

¹⁰ On a later occasion Canova remarked that he preferred the carving of the beard in Angelini's copy to the original.

¹¹ For Angelini's career in England see R. Gunnis *op. cit.* p.18. According to a letter from Thomas Banks printed by C. F. Bell in *Annals of Thomas Banks*, Cambridge, 1938, p.21, Angelini was expected to return to Rome in December, 1777.

¹² For an account of Cavaceppi's restorations see A. Michaelis: *Ancient Marbles in Great Britain*, Cambridge, 1882, *passim*. He provided restored marbles and copies of antiques for many British collectors.

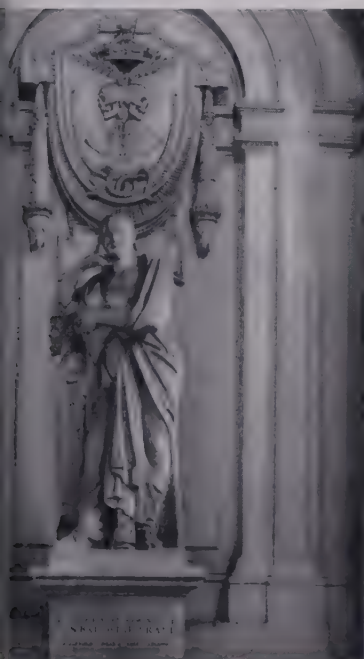
academy studies by 'Mr. Davide' which did not 'displease' him. It is very tempting to suppose that he confused these works and that the painting of Belisarius was the famous picture which Jacques-Louis David exhibited at the Paris salon of 1781 and which won encomiums from Diderot.¹³ The 'Mr. Paro' may perhaps have been William Pars, the English landscape painter and draughtsman who had visited Greece with Richard Chandler and William Revett in 1764.

At the Palazzo Farnese on the 15th November, Canova noticed a bronze bust 'di una gran bellezza' by Le Brun and was later to remark with approval on a marble bust of Pope Clement XIII by the same artist; though, as we have seen, he had so much disliked his statue in S. Carlo al Corso. Next day he visited the workshop of 'Sig. Gardulli'¹⁴ and found his former studio companion Zanetto Ferrari employed about the decorative sculptures and copies of antique statues being produced by this concern. He then went to find another Venetian friend whom he had known in Torretto's studio, Antonio D'Este now working for a sculptor who had roughed out a portrait of the reigning pope, Pius VI.¹⁵ Antonio D'Este, a life-long friend and a future biographer of Canova, was soon to indulge in the work of restoring and selling antique sculpture some of which was bought by Henry Blundell of Ince who became one of Canova's patrons.¹⁶

By the end of December, Canova seems to have familiarized

himself with the leading figures in the Roman art world and on the 28th of the month attended a dinner party given by Don Abbondio Rezzonico where the other guests included 'Monsieur Amilton, Volpato, Cades e Angelini'. Giuseppe Cades, a young neo-classical painter who had decorated a ceiling in the Villa Borghese, and Giovanni Volpato, the engraver and dealer in antiquities, he already knew; but this seems to have been his first meeting with Gavin Hamilton. It is now a little difficult to appreciate the important position which Gavin Hamilton held in the artistic world of Rome. His vast neo-classical history pictures (No. 5) and the engravings after them which spread his fame throughout Europe, now have a tired and lifeless appearance but in the 1770's they were still *le dernier cri*. He was, in fact, the doyen of neo-classical artists and was to exert a considerable influence on the young Canova. They seem to have made friends at once, for on the 5th January he and Angelini sought out Hamilton in his studio. He was already, in Canova's opinion, 'Pittore eccellente che me piaque all' estremo'. In the studio there was a painting of the *Death of Lucretia*¹⁷ which Canova thought fairly well invented and of fine character according to the antique usage though the colouring was not 'tanto eccellente'. But among other works he noticed a *Cleopatra* and some incomplete sketches 'tutti di bellissima invenzione'. On a later visit to Hamilton he remarked on a recently finished painting of *Love and Friendship* and also an antique marble faun. But their most important encounter took place on the 4th June when a number of artists, including Volpato and Angelini, assembled to pass judgment on the gesso of Canova's famous *Daedalus and*

¹⁷ Hamilton first executed a picture of this subject for Lord Hopetoun in 1766. The version seen by Canova was mentioned in a letter dated 10th November, 1779, from Hamilton to Lord Shelburne (*Catalogue of a Sale of Ancient Marbles*, the Property of the Marquess of Lansdowne, Christie's, 5th March, 1930). The figures in the picture were, he said, 'as large as life though so composed as to group in a small compass'.



2



3



4

C. B. Piranesi. By Giuseppe Angelini, S. Maria del Priorato, Rome. Canova watched the progress of his statue when he was in Rome in 1779 and 1780. 3. Monument to Maria Odescalchi-Chigi. By Agostino Penna. 1772, S. Maria del Popolo, Rome. According to Canova's travel diary, Agostino Penna was the best sculptor at Rome in 1779. This monument is a characteristic example of the late rococo style against which Canova reacted. (Caption No. 4, p. 245.)

Icarus (No. 1) which had been sent down from Venice. Hamilton was the first to speak and he said that he liked the work, which particularly pleased Canova who confided to his diary that he was a sincere man with a very intelligent understanding of the best style and an excellent painter. After Hamilton had given the word, the other artists followed suit, and as a result of this successful interview the Venetian ambassador invited Canova to return to Rome next year to execute a statue for him.

During the early days of his friendship with Hamilton, Canova continued to visit artists and collectors. On the 24th March he went to pay Batoni his fee for frequenting the life class and admired some recently finished works: a portrait of Princess Potocki and an altarpiece which had been painted for a church in Brescia.¹⁸ A few days later he joined the Venetian ambassador and La Dama Barbarigo in a visit to the gallery of the Palazzo Doria Pamphilij where they met Jacob More, the English landscape painter. Some time later Canova called on More and inspected the pictures in his studio; they included views of Vesuvius as described by Pliny (presumably in eruption), the same volcano in a rain storm. Both, Canova thought, were well painted. There were also pictures of the Falls of Terni, the Villa of Maecenas at Tivoli and of Cicero's villa at Naples of a 'sorprendente bellezza'.¹⁹ Another foreign artist who attracted his attention was Franz Linder who had painted a *Jupiter and Ganymede*²⁰ which Canova considered one of the most beautiful modern pictures he had ever seen.

Apart from Batoni, Canova seems to have found the foreign painters the most interesting in Rome, and it was with them that he made friends. Similarly with the sculptors, he found more to admire in the *stranieri* than in most of his countrymen. On the 12th April he visited Francesco Franzoni, a sculptor much patronised by the Pope and his family, but the works in his studio were of a purely decorative type. There were some large capitals of the Composite order which discreetly incorporated the Braschi arms and there was also a selection of the ubiquitous copies after the antique. Like the other sculptors in Rome, Franzoni also worked as a restorer specialising in figures of animals—most of the marble creatures in the *Sala degli Animali* of the Vatican Museum are wholly or partly from his chisel. Later in the summer Canova called at the studio of another famous restorer, copier and dealer, Carlo Albacini²¹ where he found many assistants busy chipping out copies and refurbishing ancient marbles. Pausing to talk to a young man who was copying the Borghese bust of Lucius Varro, Canova learned that he had already spent fourteen months on this one head and would have to work for another five months to complete it.

Canova, who must have been a natural xenophil, noticed that foreign sculptors were free from these servile tasks and could produce good original work. At the Academy of St. Luke he passed by the large collection of terracottas by his countrymen to remark on two groups of Jupiter and Io, which had won prizes in 1768, one 'by an Englishman and the other also by a foreigner,' as he noted in his diary. The Englishman was Joseph Nollekens who won a gold medal at the Academy in 1768, the other foreigner must have been either Etienne d'Antoine, a French-

man, or Vincenzo Mazzetti, a Swiss.²² He also made the acquaintance, later to ripen into friendship, of the most notable British sculptor then working in Rome, Christopher Hewetson. His name, as 'Mr. Cristofolo irlandese', first appeared in his diary on the 12th June when he visited Hewetson's studio, noted many good portraits, and remarked that he had modelled the bust of Mengs. He was less impressed with a funerary monument, presumably that of Martha Swinburne, which he thought 'not bad'.²³

On 25th June, 1780, Canova left Rome to return to Venice. What impression of the Roman art world did he take back with him? On being asked this question some forty years later, he set down his recollections in a letter which admirably summarises the more detailed account contained in his diary.²⁴ 'At my arrival in Rome', he wrote in this letter of 1817, 'Classical restorations and copies after the antique were the only works in moda.' Of the Italian sculptors then active he could remember only five who had distinguished themselves outside this field: Agostino Penna, Vincenzo Pacetti, Andrea Bergondi, Gasparo Sibilla and Tommaso Righi, all practitioners of the late rococo style.²⁵ He also recalled certain foreigners, the Frenchman André-Jean Lebrun, the Swede Johan Tobias Sergel, the Englishman Thomas Banks and the Irishman Christopher Hewetson. Of Hewetson he seems to have retained a clear impression and even after nearly four decades remembered that he had been a portraitist and the author of a remarkable monument for Dublin (the Baldwin monument in Trinity College) which, he said, had attracted great attention (No. 6). Of the painters mentioned in the same letter, he singled out for special praise Pompeo Batoni—'full of grace and effect in his seductive colouring and an excellent painter of likenesses'—and Gavin Hamilton—'he painted several pictures of the story of Hector, composed in a good style, was a great lover of antiquities and my friend'. Though brief, this letter confirms the impression conveyed by the diary that Canova had not been much impressed by his tour of Roman studios. The restoration and copying of antique statues was, he thought, an ignominious pursuit for a creative artist. And it was perhaps for this reason, in the first place, that he found himself being drawn to the painters and sculptors in the neo-classical circle round Gavin Hamilton, most

²² I am indebted to Dr. Luigi Pirotta, Vice Segretario of the Accademia di S. Luca, for this information. Unfortunately none of the prize-winning terracottas has survived.

²³ For a full account of Hewetson see Terrence Hodgkinson, in *The Walpole Society*, vol. XXXIV, p. 42. Martha Swinburne died in 1778; her monument was erected in the chapel of the English college in Rome. It seems unlikely that Hewetson's more ambitious Baldwin monument for Trinity College, Dublin, which was completed in August, 1783, and which Canova remembered in later years, was sufficiently far advanced to provoke comment in 1780.

²⁴ *Lettere di Pittori e Scrittori Italiani Contemporanei Finora Inedite*, Venice, 1844, letter 5, dated 29th March, 1817. As Cicognara *op. cit.* p. 233-4, uses several phrases contained in this letter and repeats the misspellings of proper names, it is probable that he was the recipient. The pamphlet in which the letter appears was published privately (to celebrate a double wedding between the Treves and Tedros families) and is somewhat rare. Canova's comments on the various sculptors mentioned are as follows: 'Agostino Penna, romano—Scultore dei due Angeli nella cappella della Madonna in S. Carlo al Corso. Mons. Le Brun—Ritrattista. Fece il primo il busto di Pio VI, ma la sua Giuditta non ebbe gran fama. Jussou, inglese—Ritrattista. Dopo vari ritratti fece un monumento per Dublino, come cosa nuova ebbe molto incontro. Sergiel, svedese—Levava più di tutti gran rumore di se in quel tempo pel suo Diomede, per varie copie, e pel gruppo d'Amore e Psiche, che gli valse il titolo di Accademico di Francia. Lavorava poco in marmo. Vincenzo Pacetti romano—Ristauratore di cose antiche ed autore di diverse figure di sua invenzione. Bergandi—Di mediocre reputazione. Sibilla—operava per il Governo. Tommaso Righi—Stimata dal volgo per la sua moderna e manierista fantasia. Bench, inglese—ed altro di Saxe Gotha—scultore che si facevano onore. Mons. Sergiel e mons. Vien, direttore dell' Accademia di Francia solevano dire che in Italia non vi erano scultori capaci di fare altro che copie, ristauri, ma non un ritratto.' Sergel had left Rome in 1778 so Canova can have known his work only by report. 'Bench inglese', alias Thomas Banks, left Rome in 1779 probably before Canova arrived.

²⁵ Of these, Pacetti was the sculptor whose style was nearest to the neo-classical but he spent most of his time restoring and copying.

¹⁸ Batoni painted altarpieces for two churches in Brescia, S. Maria della Pace (*Vision of St. John Nepomuk* and *The Presentation in the Temple*) and S. Maria della Ghiara (the *Immaculate Conception* and an unrecorded subject).

¹⁹ The view of Vesuvius in eruption which Canova noted is now in the National Gallery of Scotland, No. 290 (signed and dated 1780). Jacob More enjoyed high esteem as a painter of classical landscapes, and Canova's praise of him is by no means exceptional.

²⁰ A picture of this subject by Franz Linder was in the Esterhazy Collection.

²¹ For Albacini's work as a restorer see A. Michaelis *op. cit.* pp. 79 and 91. He and Cavaceppi both provided copies after the antique for Hans Ludwig von Walmonden.



5

4. Monument to Gregorio Capponi. By Michelangelo Slodtz, c.1745, S. Giovanni dei Fiorentini, Rome. Canova mentioned in his diary that he was impressed by the figure of the weeping woman.

5. *Achilles Mourning the Death of Patroclus* by Gavin Hamilton, 1760-3. Collection of the Countess of Seafield. Gavin Hamilton, the pioneer neo-classical painter exerted a profound influence on the young Canova: they first met in Rome in the winter of 1779.

6. Monument to Thomas Baldwin by Christopher Hewetson, completed 1783. Trinity College, Dublin. This work so impressed Canova when he saw it in the sculptor's Roman studio in the 1780's that he remembered it more than thirty years later.

7. *Alvise Valaresso as Aesculapius* by Antonio Canova, 1778. Museo Civico, Padua.



6



7

of whom were foreigners. He may also have been aware, if only sub-consciously, that Italian sculpture was in the doldrums and could only be redeemed by an artist who had the courage to turn his back on the accepted styles and to apply to sculpture those neo-classical doctrines which Mengs and Hamilton had already attempted to express in painting.

On his return to Venice, Canova immediately set about the task of completing his statue of Giovanni Poleni,²⁶ in the Prato della Valle at Padua, which he had begun almost a year before. Unfortunately we do not know what stage this statue had reached when Canova left Venice for Rome. But it seems likely that the classicizing air of the completed work was the result of his Roman visit. Comparison between this figure and that of Alvise Valaresso²⁷ is illuminating (No. 7). The latter had been completed in 1778 and though it portrayed Valaresso in classical dress—or rather undress—there is no hint of any classicizing tendency in the stylistic treatment. The statue undulates in rippling rococo curves and is both naturalistic and *mouvementé*. The Poleni statue, on the other hand, is angular, rigid and

august. Of course, the Poleni statue is merely a tentative essay in the new style and is far from being an artistic success, but its importance to the student of Canova's artistic development is capital. Already, after only a brief acquaintance with the Roman art world, he appears to have embarked on a radical revision of his artistic ideas. What had been responsible for this re-orientation? He had long been familiar with antique sculpture. Indeed, much of his time in Venice between 1768 and 1779 had been spent at the Museo Farsetti which contained the largest and best collection of casts in Italy.²⁸ It would seem unlikely, therefore, that his inspiration had come from the museums of Rome and Naples. More probably it was the conversation of Gavin Hamilton and his neo-classical friends that had opened his eyes to a new vision of the antique, and had emboldened him to abandon the elegant manner, in which he had already attained such mastery and renown, and to dedicate himself to the forging of a true neo-classical style in sculpture. How this was achieved, after his return to Rome in 1781, will be discussed in the second part of this article which will appear in the September issue.

²⁶ Reproduced by Vittorio Malamani: *Canova*, Milan, 1911, p.19.

²⁷ See Lucio Grossato: *Il Museo Civico di Padova*, Venice, 1957, p.43.

²⁸ For a description of the Farsetti Museum see E. de Tipaldo: *Biografia degli Italiani Illustri*, Venice, 1867, vol. iv pp. 62-4.

IN THE GALLERIES



1

1. John Varley. 'The Morning of the Chase': watercolour heightened with white, signed, 29 × 38 in. Leger Galleries, 13 Old Bond Street, London.
 2. Vlaminck. 'La Rue de la Forêt': canvas, 28 × 36 in. Roland, Browse and Delbanco, Cork Street, London, W.1.
 3. A rare print by Bartolozzi after Lawrence's portrait of Miss Farren. 19½ × 12½ in. Frank T. Sabin Gallery, Park House, Rutland Gate, London.
 4. F. W. Watts. 'Dedham': canvas, 46 × 72 in. John Green, 19 Piccadilly Arcade, London, W.1.
 5. Magdalene (?), Netherlandish School, formerly known as 'Mary Tudor, Queen of France', French School, sixteenth century. Reproduced by courtesy of the National Gallery, London; cf. colour plate on page 255.



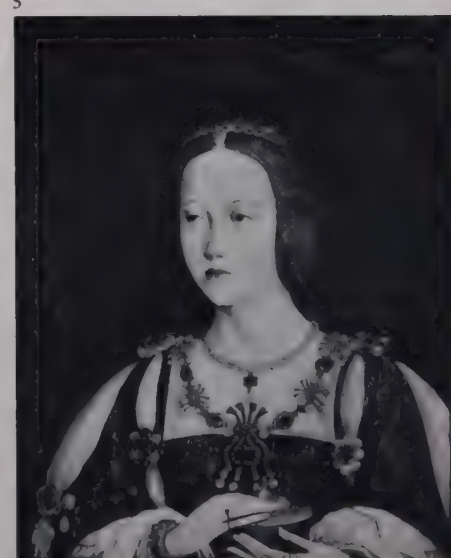
3



4



2



5

Round About the Galleries

Henry VIIIth's Brother-in-Law

THE portrait of Charles Brandon, Duke of Suffolk (c.1484-1545), reproduced in colour on page 255 and in the possession of the Fischman Gallery (26 Old Bond Street, London, W.1), is a masterly work, and but for the hands not inferior to Holbein. If we compare it with the *Sir Henry Guildford* (Windsor Castle), the *Hanseatic Merchant* (Berlin Museum), and the head of Jean de Dinteville in the *French Ambassadors* (National Gallery), stylistic affinity is obvious. It has the calm, monumental dignity of Holbein's vision. Nor is one surprised to learn that for centuries it was regarded as a Holbein and exhibited as such in 1866 at the first Special Exhibition of English Portraits at the South Kensington Museum (No. 71), and in the Tudor Exhibition of 1890 (No. 136). The hands, however, are not by Holbein. They express an affectation uncharacteristic of this master in any of his portraits, masculine or feminine: so we must look elsewhere for authorship.

The eminent authority on Holbein, Professor Paul Ganz, studying this portrait some years ago, expertised it as by an anonymous artist called *The Master of the Queen Mary Tudor*, who worked at the courts of Henry VIII, Louis XII and Francis I. This artist's style has been confused with Holbein, Clouet and Joos van Cleve; but as Professor Ganz states, 'an element of the Italian style and the peculiar and unusual treatment of the hands' are the essential difference.

The Master of the Queen Mary Tudor is said to have been an Italian, and Professor Ganz discovered that two Italian painters, Nichola Bellini of Modena and Antonio de Nunziata, a Florentine, were employed by the French and English courts about the time that the Lord Brandon picture was painted: and whether *The Master of the Queen Mary Tudor* could be identified with either of those two painters is still a matter of research.

There is a portrait in the London National Gallery (No. 2165) which is described in the general catalogue as *Mary Tudor, Queen of France* (French School sixteenth century), but revised in a later catalogue as *Magdalene* (Netherlandish School). A careful study of this and the Lord Brandon portrait leads one to believe that they are by the same artist. I am convinced that the woman's portrait is Mary Tudor, being so unmistakably like her brother, Henry VIII. Both portraits were painted in the second decade of the sixteenth century.

Brandon and Henry were linked in a bond of friendship that survived the perilous moods and ruthless will of this monarch. Much of the history of Henry's reign is involved with Brandon's personality. He was a formidable intriguer and a soldier-statesman of some resource.

Brandon was present at the Field of the Cloth of Gold, prominent in the king's proceedings for his divorce from Catherine of Aragon, and he took part in the Pilgrimage of Grace. With the Duke of Norfolk he was sent to inform Catherine that Henry had married Anne Boleyn. Also he was one of the judges who tried Catherine Howard in 1541, accompanying this most pathetic of all Henry's wives from Syon House to the Tower of London.

No doubt Henry and Brandon had much in common, and the king might overlook the fact that his friend had laid siege to his sister Mary's heart although he was already married at the time. As soon as Louis XII died in 1515 Brandon courted the widow, and history says that they were secretly married in Paris.

The portrait of Charles Brandon, Duke of Suffolk, is on an oak panel (57.5 × 46.5 cm.) and was painted when he was about thirty. This would coincide with the time when Brandon was in Paris immediately after the death of Louis XII. It is in an excellent state of preservation.

Brandon was a considerable patron of the arts, and commissioned Holbein to paint his portrait and two miniatures of his sons and fourth wife. The Holbein version of Brandon is reproduced in Professor Ganz's book (1950) on the master (plate 143). This picture also passed through the Fischman Gallery, and it is interesting to compare the two versions of this redoubtable duke, one in his prime and one in age. The National Gallery portrait of Queen Mary Tudor is reproduced on the opposite page.

Fine Flower and Fruit Piece

QUANTITY and quality of Dutch still-life painting during the seventeenth century have received much scholarly attention in recent years, and Mr. Ingvar Bergström's authoritative book published in 1947 helps to elucidate this phenomenon. Certain reasons emerge. First and foremost is that Holland, achieving her independence in 1581, 'sprang up with astonishing rapidity and vigour to the status of a great European power'. She acquired a colonial empire and became immensely rich. Freedom inspired in the Dutch people a new lease of life and happiness. The comfort of the domestic environment became an ideal: and floral accessories, as it were, a symbol of that happiness. The introduction of the tulip into Holland was not only an aesthetic innovation but one of great financial significance; and artists were quick to realise the importance of the flower-piece in the prevailing social scheme of things. Moreover, it was fundamentally a popular art detached from royal or ecclesiastical privilege. So much so that 'the common people regarded paintings as gilt-edged securities', and peasants

would collect pictures not only for their own pleasure but to sell them in the market place. Hence, John Evelyn records his amazement at the large number of paintings that he saw for sale when he visited the Rotterdam fair in 1641.

Such accounts for the quantity of still-life subjects. Their quality, and one is always impressed by its consistent excellence, is inherent of course in the two hundred years of the great Flemish and Dutch tradition. The still-life painters were merely transferring their inherited knowledge and training to subjects other than religious or portrait ones.

The flower and fruit-piece by Jacob Marrel, reproduced in colour on page 256 (Phillips of Hitchin, The Manor House, Hitchin, Herts.) is an outstandingly beautiful example of the very best period of Dutch flower-painting. A German artist who was born at Frankenthal in 1614, Marrel worked from 1630 to about 1649 in Utrecht; and being a pupil of Ambrosius the Younger was wholly Dutch in method and feeling. It will be noted that the striped tulip is conspicuous in this splendid work. The cultivation of the tulip in Holland during the first half of the seventeenth century was a mania, and the striped tulip was regarded with especial enthusiasm.

Jacob Marrel made a profound study of these tulips and other blooms; as his watercolours, which were distributed among connoisseurs and other bulb 'fanciers', prove.

Artist and Astrologer

OF the many good stories about the fabulous John Varley I like best the one that resulted from his visit to Constable. In an amusing letter dated 22nd August, 1831, Constable writes: 'Varley, the astrologer, has just called on me, and I have bought a little drawing off him. He told me how to do landscape and was so kind as to point out all my defects. The price of the drawing was a guinea and a half to a gentleman, and a guinea only to an artist. I insisted on his taking the larger sum, as he had clearly proved to me that I was no artist. I have mentioned all about J. Varley the conjuror - to let you see that you far, very far, overrate my ideas in art. . .'

Reading between the lines, and the reference to 'astrologer' and 'conjuror' one can see that Constable was a little touchy about Varley's criticism of his work. Varley, as all London knew then, and a few people know now, was a marvellous caster of horoscopes as well as being a great pioneer watercolourist. How far the stargazing gift helped the painting one is, however, unpredictable. But there is no doubt that the ladies flocked to Varley, ostensibly to know how to execute watercolours, but also to know when the dark or fair man would cross their path.

I was reminded of this great eccentric when I studied a large watercolour by him of Dolbadern Castle, entitled *The Morning of the Chase* because he introduced two Roman figures with dogs on the left. It is to be seen in the current exhibition of old English watercolours at the Leger Galleries (13 Old Bond Street) and is a swagger effort with immense pictorial effect and a fine passage of lake water in the foreground. Varley got the Welsh subject by heart after some visits to the Principality in his youth, and he was always improvising on the pictures and sketches that he made on those occasions.

Nearby are two little notes by Samuel Palmer done during his stay at Shoreham in Kent. He also was regarded as an astrologer, but only because he was always looking at the skies for painting purposes. The Shoreham natives, however, getting the word wrong, called him an 'extollager'. Which brings me back again to old John Varley and his soothsaying. He drew up the horoscope of Mrs. Palmer and showed it to John Linnell, who was her father. The Palmers had just gone off to Rome, and John Linnell wrote to his son-in-law and warned him to take great care of Hannah, his daughter. Varley had written in the horoscope that Mars and Saturn were not too good in their aspects, but Linnell continues that if the trouble 'should proceed from a cold room and carbonell, it will be your fault Mr. P., so mind your P's and Q's or I shall tickle your toby and comb your hair with a knobstick. . .'.

The collector's piece is all the more interesting for some knowledge of the life of the artist who created it.

That Other Watts

NOW that Constable is *hors concours*, or nearly so, as far as his large pictures and private collecting are concerned, those who enjoy the great landscape painter's pastoral mood will find in F. W. Watts the pictures they like. Born in 1800, Watts was thirty-seven when Constable died, but he early found his ideal influence and that, combined with nature, was enough for him. Nor is Watts to be ignored because he rendered to Constable the sincerest form of flattery, and the accent is certainly on *sincerest*. A large painting of Dedham at the John Green Galleries (21 Piccadilly) is frankly inspired by *The Haywain*, both as to sentiment and technique, but it is none the less a delightful work.

Watts exhibited at the Royal Academy, the British Institution and at Suffolk Street, and maybe owing to the Constable influence his pictures during his lifetime and afterwards did not receive the acclaim they deserved. In any case, it was some years before Constable himself became the darling of the connoisseurs and collectors. Since the war, however, the merits of Watts have emerged and his prices have been rising in accordance with the demand. At a time when fantastic sums are paid for incredibly strange things, it is pleasant to know that collectors are willing to invest in this purely English interpreter of the English scene, an artist who rendered homage to a master of landscape who is second to none in the whole world of art.

There are also some good examples by Watts at the Cooling Galleries (92 Old Bond Street) a

fine study of sheep by George Morland, and many pleasant works by lesser known nineteenth-century artists.

Vlaminck et Cie

THE exhibition of French nineteenth and twentieth century landscapes at the Roland, Browse & Delbanco Galleries (19 Cork Street, London, W.1) is a stimulating experience. When Vlaminck painted *La Rue de la Forêt* in 1912, he was the *fauve of fauves*, and has remained such throughout his long life. Its terrific explosive force then heralded the cleavage between the old and the new visions of nature. Whether the 'new look' was and is as satisfying as the 'old look' of Claude, Richard Wilson, Crome, Constable and Turner (all of whom are traditionally linked) is a matter of personal taste. Vlaminck is linked to nobody, except perhaps occasionally to Cézanne. Admirers of his work will find this picture a particularly good example both as to colour and condition.

Compared with Vlaminck, Corot is a romantic poet approaching nature with a certain chivalrous devotion as one might approach the most beautiful and elusive of women. But that she confided herself to Corot is obvious in many a world famous example of his work. *Le Chevalier d'arrière Garde* is but the title of the horseman in a landscape in which an old tree to the left and a pleasant vista to the right are the *motif*. One could never tire of this picture, Robaut, moreover, records it in his book on Corot.

Other important works at this exhibition are a Bonnard, dated 1892, a Maillol, Marquet, and Roderick O'Connor (1860-1940), an Irish artist who comes into the French landscape school since he lived most of his life in France and worked at Pont Aven. The early Piccabia (1906) called *Effet de Neige* must be one of this artist's best works.

Prints at Park House

A RARE print by Bartolozzi after Lawrence's portrait of Miss Farren (Frank T. Sabin, Park House, Rutland Gate), reminds one that Lawrence was barely twenty one when he exhibited this painting at the Royal Academy of 1790. Looking at it as it hung in the large room at Somerset House, Sir Joshua Reynolds is reputed to have said to Lawrence, 'In you, sir, the world will expect to see accomplished what I have failed to achieve'. Even so, Miss Farren was not pleased with this lovely picture and regretted that Lord Derby, her future husband, had paid a hundred guineas for it. Was Miss Farren's opinion prejudiced by the fact that the artist had exhibited it under the bald title *Portrait of an Actress* instead of under the title of *The most renowned, celebrated, beautiful*, or what have you? Lawrence attempted to repair his indiscretion by having the title changed to *The Celebrated Miss Farren* in later editions of the catalogue, but we do not hear whether this appeased the lady or not.

The last quarter of the eighteenth and first quarter of the nineteenth century was the heyday of the print. Every method of engraving technique had been perfected, and it is always a pleasure to study the engravings by J. R. Smith,

William Ward and F. D. Soiron among other masters. George Morland and F. D. Soiron were irresistible in such collaborations as *St. James's Park* and *Tea Garden. A Boy Employed in Burning Weeds*, painted by Morland and engraved by James Ward (1799), is also a collector's delight. *The Citizen's Retreat*, by the brothers James and William Ward, showing a London family enjoying the mixed blessings, one would think, of ye olde country cottage, adjacent to the farmyard, is very amusing.

W. R. Bigg hit off popular subjects which had a good circulation in prints, and *The Truants* and *The Romps*, a pair of richly coloured mezzotints illustrating masculine and feminine aspects of juvenile 'delinquency' caught in the act, have the charm of the period. These prints are by William Ward.

Towards a Renaissance

THE Elizabeth T. Greenshields Memorial Foundation (Montreal), to which I have occasionally alluded in these columns, can be congratulated on having discovered some exceptional talent among younger painters of several nations. The object of this Foundation is to encourage students and artists who are determined to learn the craft of painting and sculpture on the great traditional lines, and to avoid the blind alley of modernism. *The Foundation makes no condition as to their future development*. It merely insists that they will submit to the discipline of serious study in the first place. Among those who have received awards since the Foundation was incorporated in 1955 is an American artist, Mr. Robert H. Cumming of Boston, Mass. He is an outstanding draughtsman and paints with great force. A picture by Mr. John R. Fox, a Canadian beneficiary, has been acquired by the National Gallery of Canada. Mons. Gaston Sebire, a Frenchman, impressed a jury consisting of several celebrated artists in Paris with the excellent style of his work. Two English winners of the Greenshields award are Mr. Timothy Whidborne and Mr. Paul Wyeth, both scholarly painters with their own personal touch. An Italian, Signor Luciano Guarnieri, pupil of Signor Annigoni, should have a distinguished career. M. Bardone, a French winner of the prize, has just held a successful exhibition at the Marlborough Fine Art Ltd. These and other young artists who have benefited from the Foundation may well be the nucleus of a movement that will lead art towards a new renaissance.

Houghton Hall Pictures

THE principle of holding loan exhibitions of Old Masters for charitable purposes is an admirable one, for it links two ideals, that of the artists in the first place, and that of human sympathy with those in need. Messrs. Agnew are much to the fore in this good work, and I heartily commend their current exhibition at 43 Old Bond Street of 'Pictures from Houghton Hall', by kind permission of the Marquess and Marchioness of Cholmondeley. It is in aid of King George's Fund for Sailors and is open until June 6th.

Books Reviewed

PAGAN MYSTERIES OF THE RENAISSANCE: By Edgar Wind. (London: Faber and Faber, 50s. net.)

PROFESSOR Edgar Wind's *Pagan Mysteries of the Renaissance* fully accounts for the success he is enjoying as the first occupant of the Chair of the History of Art at Oxford. A master of the apt quotation and the telling slide, this virtuoso lecturer holds his audiences enraptured, and the largest hall in Oxford barely accommodates the vast crowd he draws. Yet it is not for his striking manner of presentation alone that undergraduates and graduates alike flock to hear him. Approaching the history of art with aesthetic sensibility but from the point of view of an iconographer and student of philosophy, he is able to discuss the great paintings of the Renaissance in a factual way which, it is increasingly evident, appeals more forcefully to the younger generation than nebulous musings on tactile values and significant form. Speaking, as he writes, with perfect confidence in whatever theory he is propounding, he presents his case in a way which permits no question. That some of his explanations of Renaissance symbolism are not universally accepted need not trouble his spell-bound audience of undergraduates—for them, Professor Wind has performed the invaluable service of teaching them to look attentively at some of the greatest masterpieces of European art and of introducing them to the fascinating world of Renaissance thought.

In the present book Professor Wind explores the labyrinthine passages of the Renaissance Humanist mind with the aid of certain symbols which recur in the art and literature of the period. Beginning with a chapter on the language of mysteries he shows how the humanists conceived that the pagan religions 'had concealed their revelations in myths and fables which were designed to attract the attention of the multitude, and so protect the divine secrets from profanation: "showing only the crust of the mysteries to the vulgar, while reserving the marrow of the true sense for higher and more perfected spirits"'. They sought not only to unravel the pagan mysteries but to veil their own ideas in a mystery no less obscure. Their attitude is best exemplified in the writings of that arch-mystagogue, Pico della Mirandola, who proudly claimed of one of his books, 'If I am not mistaken, it will be intelligible only to a few for it is filled with many mysteries from the secret philosophy of the ancients'. Mystery was, indeed, cultivated for its own sake and Egidio da Viterbo remarked that 'Dionysius says the divine ray cannot reach us unless it is covered with poetic veils'. Fortunately Professor Wind is far from sharing this obscurantist attitude; his aim is to strip off the veils and reveal the intentions of Renaissance artists. 'Our interest in Renaissance mysteries might indeed be slight, were it not for the splendour of their expression in Renaissance art', he writes. 'But the fact that seemingly remote

ideas shine forth through a surface of unmistakable radiance, is perhaps sufficient reason for pursuing them into their hidden depths.' And into their hidden depths he plunges.

Professor Wind artfully introduces his subject by means of a general discourse on the three Graces. To Seneca, the Graces had signified liberality—giving, receiving and returning thanks—but to Pico they became a symbol of *Amor*, *Pulchritudo* and *Voluptas* which are parts of the nature of Venus, corresponding to Plato's definition of love as 'desire aroused by beauty'. He then examines the blind Cupid symbol and shows that Titian's painting in the Galleria Borghese, commonly called *The Blinding of Love* should be named *An Initiation into Love*. Professor Wind is at his best when writing about specific works of art and perhaps the most stimulating chapter in the present book is that devoted to the *Primavera*. According to his wholly convincing theory this enigmatic work represents (reading from right to left) Zephyr transforming the earth nymph Chloris into Flora, as described by Ovid; Venus standing in the centre with Cupid hovering over her head; the three Graces and, at the extreme left, Mercury the leader of the Graces gazing into the Beyond. Mercury and Zephyr are symmetrical figures, the one turning away from the world and the other re-entering it, representing the two complementary forces of love, of which Venus is the guardian and Cupid (who aims a shaft at Mercury) the agent. But the complications of the iconographical programme do not stop there. As Professor Wind shows, 'not only do the groups "driven" by Zephyr and "guided" by Mercury exhibit mutations of the triadic pattern, but the entire picture seems to spell out the three phases of the Neoplatonic dialectic: *emanatio*—*conversio*—*remeatio*; that is "procession" in the descent from Zephyr to Floris, "conversion" in the dance of the Graces, and "re-ascent" in the figure of Mercury'. Summing up, he justly remarks: 'The marvel is that, in Botticelli's treatment, philosophical pedantry has become so infused with lyrical sentiment that, for many generations of beholders, the sentiment of the picture has extinguished the thought, with the result that the mood itself has been loosely interpreted. To restore the balance one must restore the intellectual character of Botticelli, which induced Vasari to call him *persona sofistica*'.

Among the other works of art discussed in this book are Botticelli's *Birth of Venus*; Titian's so-called *Sacred and Profane Love* which Professor Wind (elbowing aside Dr. Friedländer's previously accepted theory) represents as the *Pulchritudo*—*Amor*—*Voluptas* triad, or *Amore celeste e umano*; and Michelangelo's statue of Bacchus. He also reveals the links between Michelangelo's painting of Leda and statue of Night; and between Raphael's *Flaying of Marsyas* and Michelangelo's figure of the flayed St. Bartholomew in the Sistine *Last Judgement*.

There can be no doubt that iconographical

considerations must be taken into account for a full appreciation of many Renaissance masterpieces. As Professor Wind observes, 'the presence of unresolved residues of meaning is an obstacle to the enjoyment of art. However great the visual satisfaction produced by a painting, it cannot reach a perfect state so long as the spectator is plagued by a suspicion that there is more in the painting than meets the eye. In literature, the same sort of embarrassment may be caused by Spenser's, Chapman's or even Shakespeare's verses in a reader who has been advised to surrender himself to the music of the poetry without worrying whether he understands every line or not. But however justified as a preliminary approach, it is doubtful how long this attitude can be sustained without flattening the aesthetic enjoyment'. For the aesthetic enjoyment of works of art is, after all, what matters as indeed Professor Wind admits, if only by implication, for he confines his attention almost exclusively to paintings and sculpture of the highest artistic merit. This lucid, valuable and well-illustrated book will initiate many neophytes into the ways of Humanist thought and deepen their appreciation of Renaissance works of art.—C.R.I.

BAROQUE CHURCHES OF CENTRAL EUROPE: By John Bourke. (London: Faber & Faber, 36s. net.)

THIS is an exemplary book of its kind. It is of manageable size, attractively produced and fairly well illustrated (some of the half-plate photographs are a little dull and woolly). It is written in a crisp style, free from unnecessary technical jargon (a useful glossary of architectural terms is included) and it combines in a wonderful way practical information with evocative description. Mr. Bourke has the true dilettante's understanding and love of architecture. Anyone who wishes to experience the finest effects of a Baroque church, he tells us, must first study the weather, the season and time of day in relation to its orientation: 'the duller the weather, the less satisfactory will be the impression'. This advice is sage and discerning. It shows understanding. In a passage descriptive of the interior of Wies church the author writes: 'The dynamic pulpit seems blown into ecstasy, as if the wind of Pentecost were passing through it, greeted by the exquisite and innocent putto in his cave beneath'. This sentence—I take it almost at random—is sensitive and poetic. It shows love of architecture.

Both the travelling amateur and the scholar will be indebted to Mr. Bourke's book, which as his publisher's description of it makes claim is truly 'the first of its kind in English'. One only wishes that the field it covers was not quite so narrow, being the sacred architecture of Southern Germany, Switzerland and Austria only. The wealth of Baroque churches now behind the Iron Curtain is perforce omitted. So a particular aspect of building within a rather circumscribed area is treated in great detail. Possibly we

may look forward to a sequel by Mr. Bourke on secular Baroque at least within the geography here represented.

Before dealing with individual architects and churches Mr. Bourke, after a preface and introduction, opens with two chapters entitled 'The Historical Development' and 'The Spirit of Baroque'. These contain about the most straightforward and sensible definitions of the style that I have so far come across. They are an indispensable guide to the traveller in search of Central European Baroque for the first time. They explain the style's origin and essence. The Baroque was essentially Roman and primarily a religious manifestation. It really only flourished in Roman Catholic countries within the ancient Roman Empire. The paucity of Baroque churches in Switzerland—the most important are on the fringe of the German and Austrian borders—is due to the country's predominant Protestantism and the independence of the Holy Roman Empire which it achieved by the Treaty of Westphalia in 1648.

The distinction between the austerity of Austrian Baroque and the lightness of the Bavarian version emerges in these chapters. It is explained by the Austrian churches being for the most part of earlier date, often built by Italian or Italian-trained architects and patronised by the Court and nobility. Austrian churches are metropolitan and sophisticated. Bavarian churches are on the contrary basically less Roman. Their architects were mostly natives. Their decoration which is often unrelated to the exterior architecture is Rococo rather than Baroque. It has a more spirited, a less patrician quality. It expresses the gaiety of village recreations, even of the chase. It echoes the notes of hunting horns and the baying of hounds. In the superb plasterwork of Ettal church one may literally trace the pattern of deers' antlers beneath the holy symbolism of wall and dome.

Mr. Bourke discriminates between the Baroque and Rococo—the integral architectural quality of the one, the superficial and decorative character of the other. He is a little unwise however to ignore Mannerism altogether, which he boasts of doing. Mannerism may indeed be a stage in the development of the Baroque, but it should not be identified with it. To assert that the Baroque was 'straining for expression' before the Council of Trent is to ante-date it.

Two chapters on Stucco-ornament and Statuary and on Fresco-painting conclude this successful and original volume.—J.L.M.

ENGLISH COUNTRY HOUSE: LATE GEORGIAN. 1800-1840: By Christopher Hussey. (London: Country Life Ltd. 1958. £6 6s. net.)

WITH this splendid volume Mr. Hussey brings to a triumphal close his magisterial survey of English Country Houses in the Georgian era. It is perhaps the most valuable, certainly the most fascinating, of the whole series for few, if any, of the buildings with which it is concerned have ever before been so exhaustively described and illustrated (Tipping's *English Homes, Period VI*

hardly went beyond 1800, though it ostensibly covered the first two decades of the nineteenth century). The 472 plates fully maintain the high standard set by the previous volumes. Most of the photographs were taken specially during the last few years and in the one case in which old photographs have had to be used these are so old as to add rather than detract from the interest and charm of the subject. Needless to say, Mr. Hussey has thoroughly investigated the history not only of the buildings themselves but of the interior decoration and garden designs, producing a mass of new and valuable material for the history of English art and architecture. This book will for long remain the standard work on its subject.

As the author points out in his preface, 'this volume breaks new ground not previously surveyed in Country Life publications'. In fact only a quarter of the book is occupied with the Regency style, the lion's share being devoted to superb and generally little known examples of the Picturesque and Early Victorian or, as Mr. Hussey would prefer, the William and Adelaide style. The variety and splendour of these houses will astonish all but the most intrepid county-callers. They range from the exquisite Southill to the severe though elegant Dodington and Belsay; from the exotic fantasy of Sezincote to the picturesque charm of Luscombe Castle and Sheringham Hall; from the brocade and gilt magnificence of Belvoir to the pinnacled and crocketed spires of Toddington Manor and the romantic gloom and slate furniture of Penrhyn Castle. And to round off this extraordinary mêlée of styles Mr. Hussey illustrates on the last page the pullulating Victorian baroque staircase at Harlaxton Manor. Through it all, nevertheless, he is able to trace the survival of neo-classical values which, he believes, differentiate the architecture of this period from that of the Victorian nineteenth century. However that may be, Mr. Hussey is certainly correct in describing the Late Georgian as 'one of the most characteristically national periods of English architecture'.—J.F.

MODERN PAINTING FROM IMPRESSIONISM TO ABSTRACT ART: By Marcel Brion, translated by Stuart Hood. (London: Thames and Hudson. 18s. net. 48 colour plates.)

THIS is a useful little book leading us from the Impressionists to so called 'Abstract' painting. From it we see Cézanne as the father of modern painting and can trace the human urge through a dozen 'isms' in its endeavour to make of a painting a creation in itself, a new thing, living by means of its own colour and composition and not dependent on a represented story or scene. Mr. Marcel Brion in his introduction follows this development with clarity and insight and has chosen an interesting and unusual set of pictures for his illustrations. An ancestry is claimed with Uccello, Piero della Francesca and El Greco, and it is by means of such books as this that the student can realise how a Mondrian, seemingly so isolated, is but part of the world picture, and that the modernity of painting, is indeed relative.—H.S.E.

NORWEGIAN ARCHITECTURE PAST AND PRESENT: By Guthorm Kavli. (Oslo: Dreyer and London: B. T. Batsford. 1959. 132 pp. 216 ill. 40s. net.)

THE author of this first consecutive study of Norwegian architecture—it has no parallel even in Norwegian—is himself a trained architect. This gives the book a special appeal. Apart from the 32 beautiful photographic illustrations at the end (which would have been even more useful if they had been directly referred to in the text), all the pictures are workmanlike architects' drawings of plans, sections and constructional details of the buildings discussed: they look neat on the page and are very informative. In the text as well, Mr. Kavli shows himself the architect more than the antiquarian.

He starts his narrative with a description of the Viking ships. This seems perfectly valid, even if naval architecture never enters into his story again; for there can be no doubt about it, that their clever constructions and high level of workmanship provided the tradition and background for the stave-churches. These extraordinary creations in wood Mr. Kavli discusses in great detail, both from a constructional and a historical point of view. Recent research has shown that stave-churches must have been built over a fairly extensive part of northern Europe during the early part of the Middle Ages. But while only a few fragments and ruins are left of those in Britain and in the other Scandinavian countries, in Norway twenty-five churches survive complete and fragments of scores of others are preserved in the museums. The stave-churches are interesting both as highly developed examples of wooden architecture and because of their exquisite wood-carvings, and they should appeal to non-English readers as the most 'Norwegian' of all the buildings analysed.

Two complete chapters have been devoted to town-planning. That which deals with the Middle Ages centres of course round the old quarter on the quayside in Bergen, where a complete plan of about 110 is still practically intact. The chapter on Renaissance and Baroque plans tells the less familiar story of how Trondheim was laid out in the 1680's by an immigrant French officer; the straight, broad primary streets of Cicignon's chessboard plan have shown themselves fully capable of coping with modern traffic, and has made Trondheim one of the most pleasant of Norwegian towns to move about in.

Two extensive chapters deal with the architecture of the last thirty years. Mr. Kavli gives fair praise and reasoned criticism to the various efforts made in Norway to solve the architectural problems of modern society, and to absorb and transform the various Continental stylistic idioms to Norwegian taste and conditions. Unlike their Swedish and Danish neighbours, the Norwegians have made no startling contributions to the theory of how to live in the mass, yet the plans of some of the smaller new towns are interesting. The Embassy building in Stockholm looks refreshingly simple and un pompous. But it is obvious that the young architects enjoy themselves most of all when they design summer houses by the sea or in the forests, with a stress

on the interplay between landscape and architecture. Some of these are among the most original of the examples shown.

Mr. Kavli's name will be familiar to some English people as the designer of the setting for the exhibition of Norwegian Art Treasures, recently shown in the Royal Scottish Museum and in the Victoria and Albert Museum. His book contains a useful bibliography and a map, an index and a glossary of architectural terms.—A.P.

THE AGE OF FIREARMS: By Robert Held. (London: Cassell 50s. net.)

THIS is beyond question the most attractively produced book ever published on the subject; it must indeed rank as one of the most attractive in the whole literature of collecting. Its subsidiary title 'A Pictorial History' is more than justified, since it is for its illustrations that the book is really valuable. There are nearly four hundred, and all of them of really useful size. Instead of the too familiar views of a dozen pistols or half-a-dozen long arms crammed small scale on a page, we have here excellent detail views of both ornament and mechanism, many of them of almost actual size. An admirable feature of the book is the 180 reproductions taken from contemporary graphic sources, the selection of which has clearly been based on much imaginatively conducted research.

Unfortunately the text does not equal the illustrations. It is written for the general reader rather than the specialist in a style which, though by no means lacking in punch, drifts far too often into the purple passage. This is the English edition of a book that has already appeared in the United States, and its remarkably low price is doubtless due to the fact that its overheads have already been covered by the American edition. It would, therefore, be churlish to grumble at the American idiom, but occasionally the author indulges in the vernacular to an extent that challenges comprehension. I am unable, for instance, to follow him in his observation (p. 75) 'not until the year 1808 do we strike etymological pay dirt'. Coupled with an intense delight in far fetched metaphor is his very strong feeling of resentment against the former privileges of the English gentry. Many of his references to their past iniquities would not be out of place in a historical text-book issued by the Soviet State Publishing Organisation. The book would, in fact, be greatly improved by fairly ruthless pruning of the social history passages and the expansion of those about the history of firearms. The merits of his style are a matter of opinion, but there can be no two opinions about his knowledge of the facts. The author does, in fact, repeat far too many of the long-dismissed fables of the history of firearms.

We read, for instance, once again of the invention of the wheel-lock in Nuremberg between 1514 and 1518 and of the use of the ball-butts of wheel-lock pistols as clubs. It would be tedious to list the errors of fact or emphasis. But the following examples will suffice: the combination tool (fig. 105) is the product of the Sadeler workshop and is of the same date as, not fifty years earlier than, the Sadeler wheel-lock pistol illustrated on the same page; the wheel-

lock dag (fig. 119) is of late sixteenth-century type and does not much resemble that used in the 1530's; the wheel-lock arquebus (fig. 137) described as *circa* 1550-75 was not made before 1600; the breech-loading rifle described on p. 86 as having been contrived by Harman Barne is a version of a type that had been produced earlier in both Holland and Denmark, and it is by no means certain that Barne made it at all; the suggestion that the match-lock (fig. 140) belonged to a courtier of Queen Elizabeth is devoid of all foundation; his statement that English gunmakers were producing screw-barrelled rifled pistols of a type that was utterly unknown on the Continent by 1635-40 requires some evidence to support it, for the Viennese gunmaker, Michael Gull, was certainly making wheel-locks with turn-off rifled barrels by the middle of the century; the flint-lock pistol (fig. 215) dates, not from the late seventeenth or early eighteenth century, but from about 1750 at the earliest; the flintlock revolver (fig. 263.1) dates from about 1660 and not after 1700; the powder flask (fig. 291) is a fake; and finally the flintlock rifle (fig. 289) is German and not French.

One could extend this list considerably, but the fact remains that this is a book that no collector of firearms will wish to be without. Though not always reliable on detail and unfamiliar with the more recent publications on this side of the Atlantic, the author has very much the right approach to his subject. While giving due importance to the various mechanisms which constitute the history of the firearm, he shows keen appreciation of the quality of workmanship that was achieved by the European and especially the English gunmakers of past centuries.—J.F.H.

JAN VERMEER: By Ludwig Goldscheider: (London: Phaidon Press. 47s. 6d. net.)

THIS is a revised edition (in a rather smaller and more convenient format) of the Phaidon *Vermeer* which appeared in December, 1940. The chief differences between the original edition and the present volume are the omission of Professor Bodkin's introductory essay which is replaced by a considerably longer one written by the editor himself, and a great increase in the number of plates. There are now fifty monochrome illustrations of Vermeer's own works where there were only thirty-eight in the earlier edition, thirty-four colour plates as against sixteen, and thirty-five illustrations of doubtful paintings and illustrative matter compared with a mere five before. The black and white plates are a great improvement on the rather muddy illustrations produced under war-time conditions. They are all made from new photographs, include many valuable large-scale details, and are happily reproduced from halftone blocks on calendered paper rather than by the off-set process used previously. The colour plates are certainly somewhat truer to the originals than in 1940, even though colour reproduction has a long way to go before being able to do anything like justice to so subtle a colourist as Vermeer. No picture is now reproduced solely in colour though it seems a pity that there is not a monochrome reproduc-

tion of every painting in its entirety, even though this would involve a certain amount of duplication amongst the illustrations.

The increase in the number of plates is not due to any new discoveries or additions to Vermeer's oeuvre. Indeed, this has contracted somewhat. The first edition was printed before Hans van Meegeren's forgeries had been so resoundingly exposed. Although Dr. Goldscheider now asserts in his introduction (p. 6) that by reproducing *The Supper at Emmaus* in colour and 'in small format' as part of the introductory section of the earlier edition (like two well-known and genuine paintings from the Rijksmuseum and one from Berlin) he was obliquely casting doubts on its right to take a place in the Vermeer canon, there was nothing whatever either explicit or implicit in the text to suggest this to the reader. Indeed the only textual references to the painting certainly imply that the writer of the introduction and (it may be legitimately deduced) the editor, firmly believed in its authenticity as did almost everybody else at that time.

The effect of the Van Meegeren's forgeries has inevitably led to a contractionist attitude towards Vermeer on the part of the critics. Amongst the victims of this approach in the present book are the smaller *Beit Vermeer*, *The Lady Seated at the Virginals* (which was included in the canon in the earlier volume), about which Dr. Goldscheider takes avoiding action writing 'it is now being cleaned and we shall therefore have to await the result'. The editor adds that 'the attribution . . . to Vermeer did not seem to me quite certain' when the earlier edition was compiled. It was, however, given a full-page monochrome reproduction and he must therefore have kept his doubts strictly to himself here as he did in the case of the third casualty, the Budapest *Portrait of a Woman*. Previously placed about one third of the way through the chronologically arranged plates it is now banished from the orthodox canon into the section of works 'attributed by some critics to Vermeer' and the editor's note now reads: 'if it was really painted by Vermeer (it) must be one of his earliest works'.

Now although it is perhaps a slight exaggeration to describe Vermeer's reputation as 'not yet a hundred years old'—for Reynolds speaks of him in the *Discourses* and so astute a dealer as Lebrun thought it worth while to engrave the Frick Vermeer of *A Servant Handing a Letter to her Mistress* in one of his sale catalogues in 1809 describing the artist as one who 'mérite une attention particulière'—it is certainly true that his huge modern reputation dates from Burger-Thoré's articles of 1866. Helpful contemporary documents about him hardly exist apart from the Amsterdam auction catalogue of 1696 and that, like most very early sale catalogues raises almost as many problems as it settles. In the case of Vermeer therefore almost alone amongst post-Renaissance artists of the first importance, the critic is thrown back on the weakest of all the weapons in his armoury—his eye. Where attributions must necessarily rest almost entirely on internal evidence alone no art-historian worth his salt need be afraid of confessing to an occasional mistake. Our eyes have only very

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recently become used to 'seeing' Vermeer at all. Two of his most generally accepted works, the *Edinburgh Christ in the House of Mary and Martha* and the *Mauritshuis Head of a Girl*, were both sold publicly for less than ten pounds in the present century, not to mention the case of the *Supper at Emmaus* over which a number of very distinguished authorities made the greatest critical 'floater' of all time. Their authority and distinction is not really greatly reduced thereby. Dr. Goldscheider need not therefore have engaged in quite such embarrassing antics to persuade us that he at least has never been guilty of deviationism about Vermeer.

Apart from this the introduction is balanced and interesting with some illuminating discussion of such pertinent matters as the influence of the *camera obscura* on Vermeer's vision (it is not without interest that one of the earliest modern criticisms of his work describes him as 'un Canaletto exagéré'). Altogether this well produced book is the most useful corpus of illustrations of Vermeer's work available.—F.W.

DAS ALTE GLAS: By I. Schlosser. (Brunswick: Klinkhardt und Biermann, 1956; 302 pp. including 229 figures in half-tone. 6 Colour Plates.)

DR. SCHLOSSER'S book is a general survey of the history of glass from dynastic Egypt to Orrefors and Venini. Whilst not pretending to the scope and thoroughness of R. Schmidt's *Das Glas*, it may be regarded as a wider and better-balanced survey of the ground implicit in the title than, for example, was provided by W. Bernt's *Altes Glas*. Indeed, in his anxiety to cover the field, Dr. Schlosser seems in places to have been reduced to a condensation of his material which conveys an impression of breathlessness and which would have been more appropriate to an encyclopaedia article. This is perhaps the fault of his publishers in not allowing him more words; for although the book is to all appearances substantial, no less than 114 of its 300 pages are devoted to full-page figures, whilst a considerable proportion of the remainder also is taken up with illustrations. This scale of illustration is admirable in itself, but undoubtedly cramps the text.

With limitations such as these, if he is to preserve a proper balance, an author has to be particularly careful in the selection and presentation of his material. It cannot be said that Dr. Schlosser has been wholly successful in this aim, although his task was admittedly very difficult. There are, for instance, distinct disadvantages, in having chapters on 'The Masters of Glass-engraving known by name', 'Glass in Bohemia and Silesia' and 'Glass in the rest of Germany'. Overlapping is inevitable, and the reader finds, for example, Chr. Schneider of Warmbrunn mentioned in the first chapter and not in the second, where he really belongs. G. E. Kunkel comes off very badly by this method, being dismissed with a paragraph in the first chapter, in a context which might lead the unwary reader to suppose that he was a late seventeenth-century engraver; when Thuringia is discussed two chapters later, its engraving is characterised as 'in the main not very outstand-

ing', Kunkel is not referred to at all, and the only glass illustrated (fig. 137) is a very inferior piece. Similarly, it would be difficult to obtain from this book any clear impression of the quality of G. Spiller's work, which, although characterised as 'exquisite', is illustrated by a goblet which does not seem up to the level of his best figure-work. It would have been far better to take the regional 'schools' and historical styles in logical sequence and to treat the leading figures each in the appropriate context, thus preserving some notion of a geographical and chronological development.

In maintaining the proportions of his subject too, Dr. Schlosser's judgment seems to be sometimes at fault. Is it correct to treat the Roman Empire as the first period of florescence in glass-making, and the Venetian Renaissance as the second? Surely Islamic glass-making has a right to be considered one of the high-points in the history of the art? Dr. Schlosser hardly mentions, and does not illustrate at all, the superlative Islamic engraved glasses of the ninth/tenth centuries, which certainly deserve to rank with the enamelled glasses of the later period. Similarly, it betrays a bias familiar in German scholarship on this subject that English glass should be treated last in a chapter devoted to 'Sweden, Norway and England'; a delicious irony in view of the fact that the Norwegian glass-industry was demonstrably an offshoot of the English, even if its chief engraver was a German. The 'Venetian' traits which Dr. Schlosser perceives in Nøstetangen glass form in fact an idiom which had long been naturalised in England before migrating across the North Sea.

Despite these defects, and a number of disputable points of detail, this is a conscientious study of its subject and is notably well illustrated. Not the least of its merits is that it familiarizes a larger public with the excellent glass-collections of the Österreichisches Museum für Angewandte Kunst, Vienna, of which institution Dr. Schlosser is an official.—R.J.C.

AFRICAN SCULPTURE: By Ladislav Segy. (London: Constable and Co. Ltd. 16s. net. 164 illustrations.)

THOUGH this book does not quite tally with the description on its back cover that it has 'a magnificent group of photographs which capture all the plastic quality of the original sculptures', it does go far to put within easy reach of a wide public much of the interest of this most interesting subject. There is an introduction by Dr. Segy dealing chiefly with its ethnological aspect in which he shows how deeply felt these sculptures are in the life of the African, and how such feeling may easily and often does result in important art works.

The traditions of African sculpture date back as far as the fifth century B.C. (Nok, North Nigeria) and so much of it during the next twenty centuries is of immense artistic importance that I am sorry that Dr. Segy has not drawn more precisely from these to illustrate his book. He aptly quotes Picasso 'when the form is realised it is there to live its own life', for it is very true with so much of this African sculpture.—H.S.E.

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THE WATER-COLOURS OF SIR FRANK BRANGWYN R.A. 1867-1956: By Cyril G. E. Bunt. (Leigh-on-Sea: F. Lewis (Publishers) Ltd. £8 8s. net.)

DURING the past sixty years certain trends in the fine arts, no doubt perfectly sincere in their inception, have, instead of developing progressively, degenerated, until we have reached a stage where standards of judgement are not merely confused but practically non-existent. Changes in the form and techniques of artistic expression are not only desirable but inevitable. It does not follow, however, that non-conformity of itself possesses any intrinsic merit, and unless individual interpretation is allied to some form of basic principle a point must obviously be arrived at where, for want of criteria, genuine criticism becomes impossible.

In judging the work of Frank Brangwyn future generations will undoubtedly recognise certain qualities that transcend what is merely fashionable. The masterly character of his art is revealed by a supreme ability to translate the richness of his visual conceptions into works of powerful originality in which draughtsmanship, design and colour are combined in equal measure. Fortunately, it can not be said that his genius passed unnoticed during his lifetime, and besides the great murals, his paintings in both oil and watercolour are included in public and private collections all over the world. The demand, already widespread, will certainly increase and for this reason *The Water-Colours of Sir Frank Brangwyn* will prove of particular interest to all admirers and collectors of his work in this medium.

In his brief text the author traces some of the cosmopolitan influences that contributed to the development of Brangwyn's creative genius. The first impressionable years of early childhood in Bruges, followed by the family's return to England, where his friendship with Arthur Mackmurdo led to employment with William Morris, in whose workshops he spent two years gaining experience in the techniques of applied design. Nocturnal ramblings through the streets of London in company with the Rev. Selwyn Image; excursions that no doubt helped to foster the spirit of wanderlust that attracted the artist to the port of Sandwich, and later sent him voyaging along the coasts of the Mediterranean and into the Black Sea. The vivid impressions gained during these and subsequent journeys to Russia, South Africa, Madeira, the West African coast and Spain are easily discernable in Brangwyn's murals and oil canvases. His water-colours, with which this book is concerned, have, by contrast, a quality of strength in repose. The authorship is unmistakable, but the modifications in tone and scale reveal a more tranquil and in some respects more satisfying aspect of his art. The forty illustrations, twenty-four of which are in colour, are well chosen and reproduced. By far the most important feature is however the catalogue, on which the publisher Mr. Frank Lewis spent four years of exhaustive research and enquiry, gathering his material not only from art galleries, museums, private collections and art dealers throughout the world, but also

from the artist himself whom he knew personally for more than thirty years. Altogether 765 subjects are listed, together with details of their size, general history and, where known, the present ownership. No doubt some additions will be made in the course of time, but the fact that the vast majority of Brangwyn's water-colours are now so fully recorded is something for which art lovers will owe the publisher a debt of gratitude.—P.S.-H.

THE COMPLETE ETCHINGS OF GOYA: With a Foreword by Aldous Huxley. (London: Allan Wingate. 42s. net.)

IN his Foreword Mr. Aldous Huxley tells us that in the etchings Goya 'composes almost exclusively in terms of bold separate masses, silhouetted in luminous grays and whites against a darkness that ranges from stippled pepper-and-salt to intense black, or in blacks and heavily shaded grays against the whiteness of virgin paper'. One can not help feeling that Mr. Huxley must have received a considerable shock when he saw these reproductions of the etchings, in all probability after he had written his Foreword. All Goya's superb incisiveness is lost in the dull, characterless brown ink which has been used throughout the book. It becomes tedious to look at these mere shadows of the originals, and one is grateful that the place of Goya's etchings among the masterpieces of graphic art is so firmly established that this unworthy 'complete' edition can do no harm to their reputation, and can take its place as a handy, if somewhat aggravating, reference book.

To judge from the copyright line this volume was first published in the United States as long ago as 1943. Thus it is not surprising to find the following note before the last section of the book, that devoted to thirty-nine etchings not included in any of the four famous series: 'The miscellaneous etchings are not available in originals in this country. As circumstances make it impossible to obtain even photographs of these they are reproduced here, in small size, from other reproductions, chiefly for their reference value'. Similar reasons, no doubt, account for the total exclusion, without mention, of plates 81 and 82 of *Los Caprichos*, of which only unique copies are known, while the three final plates of *Los Desastres de la Guerra* and the four final plates of *La Tauromaquia* are also reproduced in 'small size from other reproductions' because of their unavailability in the United States. It seems a pity that an English publisher should choose to re-issue such an American wartime production after an interval of sixteen years without at least rectifying some of the more glaring shortcomings necessitated by the conditions prevalent when the book was originally published.

In his short and very readable Foreword Mr. Aldous Huxley gives an interesting study of Goya, which does, however, demand a previous knowledge of the life and character of the great Spanish artist. The basic facts about Goya, such as the dates of his birth or death, or the dates of execution and publication of the etchings, can only be ascertained with the aid of some mathematical ingenuity from two paragraphs in

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the middle of the Foreword. One reader, at least, found it far easier to consult a biographical dictionary. Mr. Huxley forcibly makes the point that the four great series of etchings are late works, and outlines their place in the vital change that came over Goya's life and art after the serious illness of 1793, which resulted in complete deafness.

Nowhere in the book is any indication given of the actual size of the original etchings. The titles, in English and Spanish, are given in lists before each series, and with *Los Caprichos* translated excerpts from Goya's own commentaries on the plates are given. The translation leaves much to be desired. Thus the commentary to plate 31, *Ruega por ella* (She prays for her), reads; 'And she did well to do so . . . that God may give her luck, keep her from harm, moneylenders and cops . . . !'

All these points could easily have been forgiven if the reproductions had been good, but as one looks through the 268 plates one can not but be saddened that the brilliance of Goya's line and form should be so utterly lost. Even the bull in plate 21 of *La Tauromaquia*, standing 'triumphant, a corpse hanging limply across its horns, among the spectators' benches', looks a very tame specimen.—L.H.

HISTORICAL COSTUMES OF ENGLAND. From the Eleventh to the Twentieth Century: Written and Newly Illustrated by Nancy Bradfield, A.R.C.A. New Edition. (London: Harrap. 1958. 28s. net.)

THIS is a new edition of a work originally published in 1938, with new illustrations and added chapters to cover the history of dress from 1938 to 1956.

At first sight it attracts by the lively skill of these illustrations which appear as drawings of real people. This gain in liveliness means some loss of period quality, for they are the artist's people bearing the style of the twentieth century as well as the dress of their own time. The main lines of this dress for men and women in each period appears, with one or two uncertainties, clearly and stylishly; but there is little information in the drawings about the details of construction. This is understandable for the earlier periods, where there are no actual costumes to work from, but less forgivable for the illustrations from the eighteenth century onwards. No references are given to the sources of the illustrations, whether they are taken from actual garments, contemporary drawings or fashion plates.

As the author says in her preface that the examples selected 'are those which best represent the main changes in the everyday fashion of each period' one might comment on a number of omissions and inclusions. There is no example of women's dress between 1799 and 1812 although there are three for 1812-16: out of a total of six illustrations of women's dress for the reigns of Anne and George I there are two—back and front of the same dress—of a loose gown with a falling cuff to its sleeve. The text certainly says that this cuff was only occasionally used at this time. It was surely so occasional that it should not have appeared as a representative

fashion of 1720, and is so unusual that a reference to the source here would have been particularly helpful. Most users of the book will be grateful for the series of men's fashions, particularly those of the nineteenth century, for which there are few books of easy reference.

The text is in note form with clear and constant reference to the figures and with marginal headings. Like the drawings it gives a fair impression of each period and throughout its course a good deal of useful information. It is a pity it has not been more firmly revised, to tighten up some of the vaguer statements and to correct a few inaccuracies. For instance, the crinoline petticoat was woven of horsehair, not padded with it.

Much work has been done on the history of costume since the first edition of the book in 1938 and many more actual garments have been collected and recorded. But in the list of the books consulted there is no note of any book on costume published since 1938, apart from Mr. Laver's two books on eighteenth- and nineteenth-century fashion plates and engravings from the Victoria and Albert Museum. And the author seems to have made a very limited use of actual garments.—A.M.B.

DAS SCHOENE MOEBEL IM LAUF DER JAHRHUNDERTE: Keyser: (Heidelberg 1958. P.W. Meister and H. Jedding D.M.29.80)

THIS book provides in handy format what is in fact an encyclopaedia of furniture. A brief introduction, illustrated by line drawings and four excellent colour plates, is followed by 568 half tone reproductions of furniture arranged in order of date, type and country of origin. Then come 32 pages of reproductions from the most important European furniture pattern books, 22 pages of French makers' marks and finally a useful glossary which includes short biographies of the leading cabinet-makers. Though such a book is bound to some extent to be a compilation from other sources, it is free from the time-worn errors that tend to be repeated in such works. The very fact that its author is Director of the Frankfurt-am-Main Museum is a guarantee of its quality.

Nearly all English publications on the subject of furniture are confined to English or at the most French furniture. This book looks further afield and covers the whole of Europe, including such specialities as the works of the Eger school and of the Pommersfelden cabinet-makers, of which so little is known in England, although both are well represented in the Victoria and Albert Museum. Each of the illustrations, which average about two a page for the larger articles of furniture and three to four for the smaller ones, is accompanied by a note which places the piece in its period and style and also comments on its aesthetic merits. A few minor amendments are called for in relation to the English section. Thus the story of the association with Prince Arthur of the oak cupboard in the Victoria and Albert Museum (No. 45) is no longer taken seriously; the chair (No. 158) can hardly be earlier than the seventeenth century; the Kent armchair (No. 266) is probably not earlier than 1730; the table (No. 374) is no longer attributed

to Flitcroft; the settee (No. 414) is possibly Dutch or German but certainly not English; No. 370 is a side-table and the tripod-table (No. 372) is of early nineteenth century not mid-eighteenth century date. Finally, the author describes as 'Chippendale' pieces of furniture, the design of which is based on illustrations in Chippendale's *Director*, whereas they may in fact have been made by any one of the doubtless considerable number of English cabinet-makers who used the *Director* as a pattern book. Thus Nos. 407, 409, 410, 390 and 298 should all be described as after designs by Chippendale.

These are mostly minor errors of emphasis in a very comprehensive work, and I have no hesitation in recommending it as a most useful and reliable reference book for all those whose interest in furniture extends beyond the shores of Britain. The text is, of course, in German, but in view of the large number of illustrations and the system of arrangement by types which makes for ease of reference, it should be of use to those who do not understand German.—J.F.H.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later.)

Serbian Legacy: By Cecil Stewart. London: George Allen and Unwin Ltd. 42s. net.

Handbook of English Costume in the 19th Century: By C. Willett Cunnington and Phillis Cunnington. London: Faber and Faber. 84s. net.

Great Coins and Medals: Text by Jean Babelon. 167 photographs by J. Roubier. London: Thames and Hudson. 63s. net.

Reflections on Art. A source book of writings by artists, critics and philosophers: Edited by Susanne K. Langer. John Hopkins Press. London: Oxford University Press. 52s. net.

Roman Theater-Temples: By John Arthur Hanson. Princeton University Press. London: Oxford University Press. 60s. net.

English Domestic Silver: By Charles Oman. Fourth Edition. London: Adam and Charles Black. 21s. net.

Modigliani: Man and Myth: By Jeanne Modigliani. Translated from the Italian by Esther Rowland Clifford. London: André Deutsch Ltd. 55s. net.

The Pelican History of Art: Edited by Nikolaus Pevsner. Carolingian and Romanesque Architecture: 800-1200: By Kenneth John Conant. Harmondsworth, Middlesex: Penguin Books. 70s. net.

The Case of Salvador Dali: By Fleur Cowles. London: William Heinemann. 42s. net.

Epoch and Artist. Selected writings by David Jones: Edited by Harman Grisewood. London: Faber and Faber. 25s. net.



CHARLES BRANDON, DUKE OF SUFFOLK. ATTRIBUTED TO THE MASTER OF THE PORTRAIT OF QUEEN MARY TUDOR, HENRY VIII'S SISTER, WIDOW OF LOUIS XII OF FRANCE, WHOM BRANDON MARRIED). PANEL, SIZE $22\frac{3}{4} \times 18\frac{3}{4}$ IN. (57.5 CM. \times 46.5 CM.). THIS IMPORTANT PICTURE IS DISCUSSED IN 'ROUND ABOUT THE GALLERIES' (PAGE 247).

In the possession of the Norbert Fischman Gallery, 26 Old Bond Street, London, W.1.



JACOB MARREL. SIGNED AND DATED 1635. OIL ON PANEL, 25 × 18 INCHES.

In the possession of Messrs. Phillips of Hitchin, Limited, The Manor House, Hitchin, Hertfordshire, who will exhibit this picture on their Stand (No. 15) at the Antique Dealers' Fair, Grosvenor House, London (June 10th-25th).



A Commode in the French Taste

BY E. T. JOY

JUST two hundred years ago the rococo period of English furniture, springing from the French *rocaille*, was reaching its climax. Its origins and development are now much more clearly understood and appreciated, and few would dismiss its decorative forms, as George Smith did in 1828 in the heyday of the Regency style, as 'the unmeaning scroll and shell work with which the furniture of Louis's reign was so profusely encumbered'. Rather, today we regard the rococo play on subtle lines and on intricate curves, often of asymmetrical form, as one of the most delightful creations of French artistic genius. We realise, too, that the Rococo had a strong practical side; for while it produced a great phase of French decorative furniture it also set a new standard in its chairs and settees, which were designed in close relationship to human posture.

The rococo style began to affect English craftsmanship in earnest in the decade 1750-60, and in furniture it received its greatest impulse from the publication of Chippendale's *Director* in 1754. This book, the first to be devoted entirely to furniture, and the first to be published by a cabinet-maker, translated the style into the whole range of furniture. And we now realise that the designs for Gothic and Chinese furniture which also appeared in the book were not really separate styles, but had a great deal in common with the Rococo and were often skilfully blended with it.

Commodes were undoubtedly the most important pieces of furniture made in France at this time. They were costly and essentially decorative, for they were made to occupy a prominent position in the saloons or drawing rooms of the great houses of the period. On them, therefore, was lavished all the skill of which the cabinet-makers were capable. The earliest attempts in England to copy French models were not altogether happy. It was difficult to capture the subtlety of the French pieces, and it became clear that the exuberant vitality of French decoration was

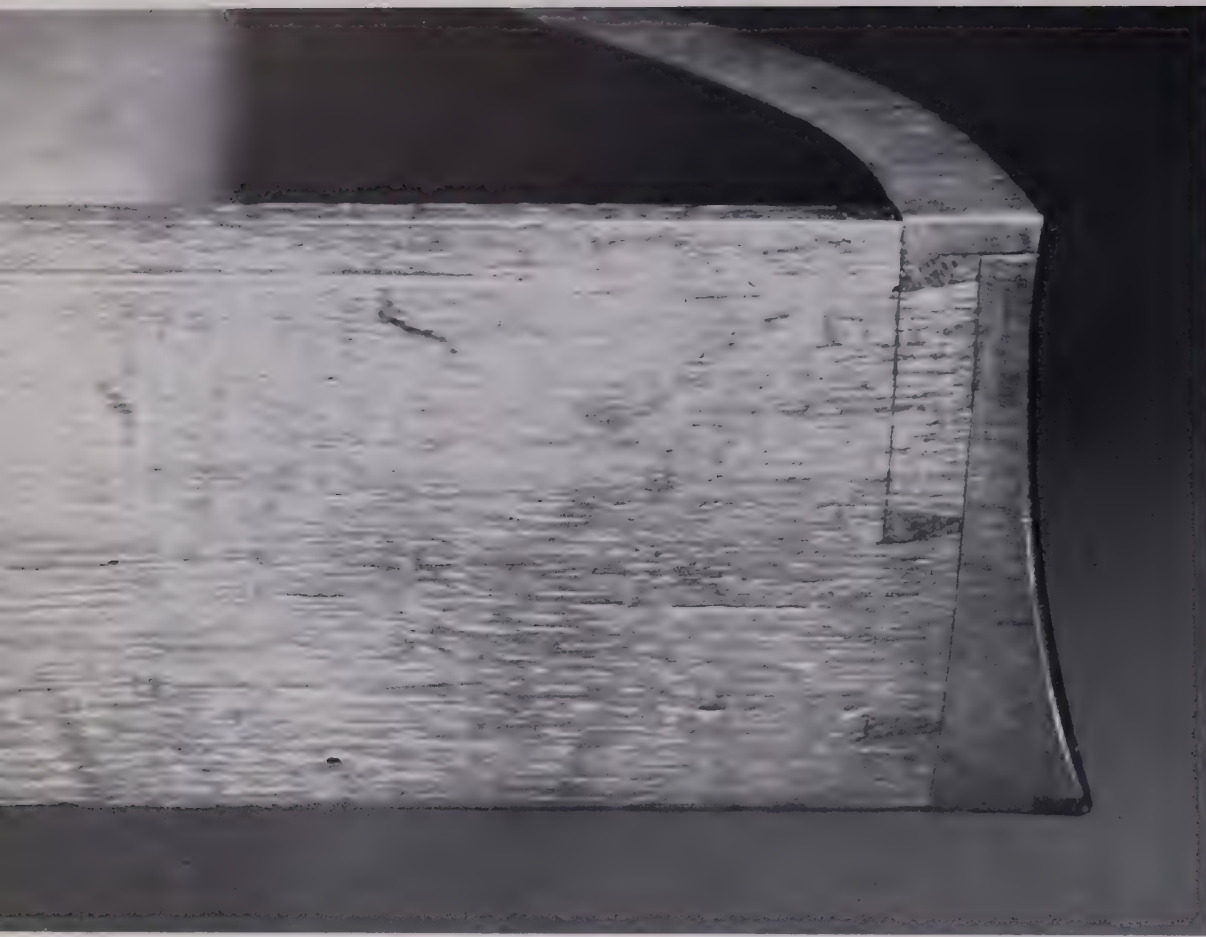
not completely grasped by English craftsmen, though their technical efficiency was not in question.

But when the lavish French treatment was simplified, and when decoration with fine veneers and marquetry was revived about 1765, these English commodes in the French style could rank among the finest pieces made during the century, rivalling, perhaps for the first time, the best work of the great French *ébénistes*.

An excellent example of this phase is illustrated above. This commode, of date about 1770, was formerly at Bretton Park, Wakefield. The bold curves, the side drawer fronts of bombe form, the marble top, and silvered mounts and handles, seen on the following two pages, all indicate the French taste. The veneers are of satinwood with cross-banded borders of tulipwood. Both satinwood and tulipwood were newcomers at this time. The rich tone and clear grain of high quality satinwood, which came up beautifully under polish, made it an admirable veneer for good furniture from about 1765, particularly when set off by the variegated stripes of tulipwood (imported from Brazil after 1750).

The metal enrichments on this commode are worth special notice. They are mercurially silvered; the hand-chased brass was treated with an amalgam of mercury and silver and then fired, so that the mercury evaporated, leaving the silver set hard and capable of high polish. The back plates and handles on the drawer fronts are typical of the balanced asymmetry of the Rococo, and the central drawer is fitted for writing.

This type of commode had a comparatively short history. After about 1780 the shape and decoration changed. First the semi-circular form became fashionable and then, during the Regency period, the rectangular, while veneering and marquetry were gradually superseded by painting and then by solid wood and brass inlay.



English commodes made in the French taste ranked amongst the finest pieces made in England during the third quarter of the eighteenth century. This example, in the possession of Messrs. H. Blairman & Sons, is veneered in satinwood with cross-banded borders of tulipwood. The metal enrichments are especially noteworthy since they are silvered.





William Hallsborough Gallery

'Fine Paintings of Four Centuries'

DURING the past few years the Hallsborough Gallery, 20 Piccadilly Arcade, London, S.W.1., has built up a reputation for exhibiting Old Masters and Impressionists of the highest quality and provenance, and the fastidious collector can always find something there of unique importance.

The delightful *Portrait of a Little Girl* reproduced in colour on the front cover of this issue of *The Connoisseur* is by the French portrait artist Jean-Baptiste Perroneau whose works are very rare and very much sought after. Perroneau had a tremendous gift to bring out the inner meaning of his sitters' character and this can be seen in the magnificent portraits of his aristocratic patrons. He seems, however, in a particularly happy mood when painting children, as in *The Girl with a Cat* (National Gallery), one of the most popular child portraits in the world. The charm of the Hallsborough picture, *Portrait of a Little Girl*, is quite exceptionally touching. Perroneau beautifully conveys the innocence in her sweet expression and at the same time the worldly-wise look in her eyes, supported by the fashionable fussy trimmings and grown-up tulle bonnet of her time.

Charm, the keynote of French eighteenth-century art, a virtue that would appear to have escaped the twentieth, is also expressed with great effect in a very fine example from the Rothschild Collection. It is a *Pastoral Scene with Shepherdess and her Children*

by François Boucher, reproduced on page IX. The young Shepherdess sits near a fountain in a clearing in the woods and is nursing her baby, the older child snuggling against her. Nearby is a cradle, on which the picture is signed and dated 1762. There is Boucher's magic in the idyllic landscape of trees and animals, but there is also the unusual quality of tenderness and touching mother-love in the intimate and homely atmosphere in which the shepherdess and her children are portrayed. It is as if Boucher, who was 'premier peintre du roi' and 'Madame de Pompadour's protégé', had turned in his maturity, after so many brilliant scenes of bucolic pleasures, to the more tender and deep feelings of motherhood.

There is a really choice piece for the collector by Jean-Baptiste-Joseph Pater. This painter of the famous 'Fêtes Galantes' emerges here as a very sensitive artist with a 'landscape' which is entirely landscape without any figures. This is a rare work by this painter and the beauty of the landscape with its soft colouring and delicate execution can be appreciated without the eye being distracted by the busy figures of his usual 'Fêtes Galantes', 'Conversations Galantes' and 'Concerts Amoureux'.

Fantin-Latour is represented by a Still Life of *Peaches in a Glass Dish* dated 1886 and a Flower Piece of *Lilas Violet* dated 1880, reproduced here. Both paintings come from the well-known Dutch collection of the late H. E. ten Cate and have the perfection of style and sentiment for which this master is universally acclaimed. There is a single red rose so nonchalantly thrown into the corner of the Still Life—which is sheer genius.

So much for the most attractive of the French pictures at the Hallsborough Gallery. As for examples of the Dutch seventeenth century, *The Castle by the River*, by Salomon van Ruysdael, signed with monogram and dated 1643, is a work that would be conspicuously fine in any collection. Reproduced in the May number of *The Connoisseur*, the black and white reproduction misses unfortunately the magnificent silvery tones of the lovely sky and the shimmering light pervading the whole river. This outstanding painting comes from private collections covering a long list from St. Petersburg to Philadelphia. It is interesting to compare the delicate genius in this example with the powerful touch of a peaceful and serene *Landscape* by Jan Wynants and to recall what an influence this painter had on Gainsborough in his early years.

There is an exceedingly fine painting by Adriaen van Ostade, the happy recorder of the pleasures of all classes in seventeenth-century Holland. *Five Boors at a Window* immortalises an incident typical of good companionship. This is a small panel of high quality and important provenance. It also comes from a long line of private collectors, is recorded in Smith's *Catalogue Raisonné* and Hofstede de Groot, and has been shown publicly no less than four times in England, including the Royal Academy of Arts.

All these works and other examples of 'Fine Paintings of Four Centuries' may be seen by appointment only at the William Hallsborough Gallery (Telephone: GROsvenor 1923).



Fantin-Latour, 'Lilas Violet', canvas, 13 $\frac{3}{4}$ x 11 in.: No. 997 in Mme. Fantin-Latour's 'Catalogue de l'Oeuvre Complet de Fantin-Latour' (1911).

The Connoisseur's Diary

Church Art in Essex : Sculpture in the Huntington Collection : 'Romantic' Exhibition for London

A SECOND exhibition of church art, organized by the Friends of Essex Churches, is to be opened by the Dean of Gloucester at the Minories, Colchester, on June 2. It will continue until June 27. Those who saw the former exhibition, opened by Mr. Basil Spence in May 1955, will welcome the opportunity to see more of the county's ecclesiastical treasures, which are mainly post-Reformation. Proximity to London, together with strong Puritan and Parliamentary traditions, meant that little escaped the zeal of the iconoclast in Essex. For all that, the Earls Colne (1520) and Great Waltham (1521) patens, both of which will be shown, are deservedly prized possessions. Fortunately, the wealth of the county during the great days of the East Anglian wool trade compensated for less favourable influences by giving the Church in Essex munificent patrons during the sixteenth century as well as later. A fine series of Elizabethan cups will be on view, ranging from the simple Lambourne cup, the earliest in the county, which bears the same maker's mark as one at St. Margaret's, Westminster, to the elegant little cups with oviform bowl and skilfully executed floral design in their decoration from Wendens Ambo and Dagenham. Both the latter bear the York assay mark, and were evidently presented by wealthy donors.

The exhibits in the forthcoming exhibition will be drawn from every part of the diocese, and will be arranged to present the prevailing trends in both art and worship during each succeeding generation. Private owners as well as church authorities are co-operating, and the exhibition will include such pieces as a Flemish triptych captured from the Spanish Armada, from the collection of Mr. P. St. Clere Raymond of Belchamp Hall; and an Andrea della Robbia Virgin and Child of c. 1476, a Rouen figure of c. 1720, here illustrated, and a small Russian icon from the collection of Captain J. J. Tufnell of Langleys. The exhibition will also be enriched by the loan of beautiful pieces of secular silver, such as the 1634 strawberry dish from Little Canfield, which eventually came into the service of the Church as a paten.

At the same time as the exhibition of Church Art in the Minories there will be an exhibition of recent archaeological finds in the Castle Museum, Colchester.

Add van Beuningen

A SINGULAR tribute is paid by the Boymans Museum in the perpetuation of the name of one of its greatest benefactors. The van Beuningen Collections have been acquired by the city of Rotterdam, and the Boymans having been, as a

result, immensely enriched, this leading European museum will in future be known as the Museum Boymans/van Beuningen. The galleries containing the new acquisitions are now open.

Sculpture in California

WHILE most British and American museums rightly feel it incumbent upon them to publish lavishly illustrated and well-documented catalogues of their paintings and drawings, relatively few produce so much as a hand list of their works of sculpture. Mr. R. R. Wark's *Sculpture in the Huntington Collection* (The Huntington Library, San Marino California; \$3.00 net.) must therefore be accorded a very warm welcome, even though it accounts for no more than twenty-nine of the several hundred bronzes, marble statuettes and busts, terracottas and garden ornaments in this remarkable American museum. This handsomely produced volume consists of a general introduction, forty-seven plates and a catalogue raisonné of all the works illustrated.



Captain J. J. Tufnell, of Langleys, has loaned this 'Virgin and Child' to the forthcoming exhibition in aid of Essex churches. Of Rouen faience, c. 1720, the figure has a pink dress with an azure blue mantle. See first story above.

The photographs, taken by Mr. Frank Reinhart, are of outstandingly high quality and faithfully reproduce the surface texture of objects in various mediums. Mr. Wark's notes are scholarly and his attributions cautious.

Signed Group of Bronzes

Most of the works described in this volume derive from late sixteenth-century Italy or late eighteenth-century France. The most important exception is a late fifteenth-century bronze statuette of *Apollo* which has clear affinities with Tullio Lombardo's *Adam* (now in the Metropolitan Museum) and may be attributed to an artist in his circle. The late sixteenth-century bronzes include a justly famous group of *Nessus and Deianira* signed by Giovanni Bologna, a crouching *Venus* from the same artist's studio, a graceful *Mercury and Psyche* probably after Adriaen de Vries, and a figure of a man carrying a child which has sometimes been attributed to the mysterious Domenico Poggini. Among eighteenth-century French bronzes in the collection are a pair of statuettes of children after J. B. Pigalle and a statuette of Houdon's *Diana* cast for Girardot de Marigny in 1782. Mr. Wark has also ascribed to the eighteenth century an attractive *Nymph and Satyr* which were thought, by both Bode and Planiscig, to be sixteenth-century Italian works though they are clearly in the neo-classical style and probably French. There is one exquisite terracotta group of a woman playing with a child by Clodion and a good terracotta bust of a man tentatively (and not very convincingly) ascribed to Houdon. But perhaps the finest eighteenth-century sculptures in the collection are in marble, notably a statuette of a bather by Falconet and two excellent busts by Houdon, one being a portrait of his daughter Sabine.

This book will be of great value to all students of Italian and French sculpture. But it can be considered as little more than a very piquant and delightful *apéritif*. In his introduction, Mr. Wark remarks that his book 'is designed to indicate the character, quality, and chronological range of the sculpture collection' which 'deserves to be more widely known that it is at present'. While admirably fulfilling this aim, the present volume does not diminish the need for a full catalogue of the collection. It is only just that appetites so enticingly whetted should soon be sated.

New York Times Insignia

MR. ARTHUR HAYS SULZBERGER, publisher of the *New York Times*, has made a change in the official seal which heads his great newspaper. The new one is a replica of an English

eighteenth-century carved pine eagle. The original, from which it was made, is 5 ft. high and will stand, Mr. Sulzberger tells me, in the entrance hall to the new N.Y.T. building now being constructed. The eagle was supplied by Pratt & Sons, 160 Brompton Road, London, S.W.11.

Turners from America

WHAT will almost certainly be the most ambitious exhibition organised in Britain since the war is planned to open on July 10 at the Tate Gallery and at the Arts Council's gallery in St. James's Square, London. Composed of 999 items, it will have for its theme 'The Romantic Movement' (1780-1850).

Sir Kenneth Clark, outlining his plans for the exhibition in London last month, revealed that works by Turner and Constable, two of the greatest English romantic painters, would provide one of the outstanding features of the exhibition. From America, for example, will come some of the finest Turners, among them *The Burning of the Houses of Parliament* and *The Slave Ship* from Boston. The latter has not been seen in England since it was shown at the Royal Academy in 1840.

In addition to some 350 oil paintings, the exhibition will include watercolours, prints and

Waddesdon Manor

With reference to the article on Waddesdon Manor (pp. 204-213), the National Trust announces that the house and grounds will not be open to the public before July 1st at the earliest. A further statement concerning times and conditions of admission will be made in due course.

drawings, sculpture, manuscripts and toys. Pictures are being loaned by the Queen, the Rijksmuseum, the Louvre, the Bibliothèque Nationale, the Musées Royaux, Brussels, and from museums which include those at Munich, Rome, Milan, Stockholm, Berlin, Boston, Detroit, Warsaw and Zürich. A particular delight will be Delacroix' *Massacre of Chios*, which is coming from the Louvre, and important examples of the work of Géricault, Blake, Fuseli and Goya. Sir Kenneth Clark also plans to show 'a beautiful room of lunatics, and prison scenes which the Romantics so adored'.

News in Brief

Mr. Bernard Berenson has presented a *Madonna and Child*, the centre panel of a triptych by

Ambrogio Lorenzetti, to the Uffizi Gallery, Florence.

Toledo Museum of Art announces the election of Mr. Otto Wittmann as Director, in succession to Mr. Blake-More Godwin, who has been elected a Vice-President and member of the executive committee.

Charity Sale 1: An art auction in aid of the Save the Children Fund will be held at Christie's on May 27 at 8 p.m.

Charity Sale 2: A sale of works of art in aid of the Historic Churches Preservation Trust will be held at Christie's on July 8.

Royal Worcester Porcelain Company has converted a ballroom above its 30 Curzon Street, London, headquarters into a permanent Exhibition Centre.

Woodworm and Dry Rot Centre, 23 Bedford Square, London, W.C.1, has instituted a furniture preservation service.

Micro-filming of historic documents, etc., is a service now given by: University Microfilms, Dering Yard, 67 New Bond Street, London, W.1 (Tel: MAY 1933).

Ninth Northern Antique Dealers' Fair will be held at the Royal Hall, Harrogate, from September 3-10.

Three more (see the last issue) exhibits which can be seen in the current Paris Foire des Antiquaires at Porte de Versailles: a fine portrait by J. M. Nattier, from the Cailleux Gallery; detail from an Aubusson carpet from Galerie Persane; and one of a pair of gilt-wood Regence armchairs stamped 'I. AVISSE', covered in silver and gold brocade. The catalogue of this month's Hôtel Drouot Sale of Coins (M. Jean Vinchon) is now available.



Forthcoming Sales



SELLING AT SOTHEBY'S: 1. Sir Peter Paul Rubens. 'The Adoration of the Magi', 12 ft. 2 in. \times 9 ft. 5 in., painted in 1634 for the Convent of the Dames Blanches, Louvain (the Convent records show a payment for it of 920 florins on 9 March, 1634). Selling, with a number of other important pictures, including two Claudes ('The Golden Calf' and 'The Sermon on the Mount'), on the instructions of the Executors of the late Duke of Westminster (see also No. 4), on June 24. 2. J. H. Fragonard. 'Le Philosophe', 22 \times 28½ in. Selling June 10. 3. One (Sir Walter Raleigh) of a group of four miniatures by Nicholas Hilliard. Selling on May 14. 4. A diamond tiara, embodying the two pear-shaped 'Arcot Diamonds', also a large circular-cut stone. Selling June 25.





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1. One of an important pair of bronze garden vases, 3 ft. high, originating from the Château de Bagatelle. £750 (Sotheby's). 2. Chippendale kingwood and burr walnut marquetry serpentine fronted commode, with ormolu mounts. Dollars 22,000 (£7,857) (Parke-Bernet, New York). 3. J. M. W. Turner, R.A. 'Brunnen, Lake of Lucerne', drawing 11 x 18½ in. £4,000 (Sotheby's). 4. 'The Visitation.' One of a pair of silk and gold thread needlework pictures, signed Edmund Harrison, embroiderer to Charles I £1,050 (Sotheby's). 5. A 6 ft. 2 in. long Louis XV mahogany bureau-plat, the ormolu bearing the crowned 'C' stamp. £2,310 (Christie's). 6. Louis XV 59 in. long rosewood bureau-plat. £294 (Christie's). 7. Louis XV bureau-plat, 54 in. long. £1,470 (Christie's).

International Saleroom



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International Saleroom



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8. 'St. George and the Dragon'. By Vitale de Bologna, panel 85 × 70 cm. Dutch f. 48,000 (£4,511) (Paul Brandt, Amsterdam).
9. Paul Sandby, R.A. 'Portrait of the Artist', drawing, 6 × 4½ in. £400 (Christie's: sale of the Collection of Drawings by Thomas and Paul Sandby totalling £10,411).

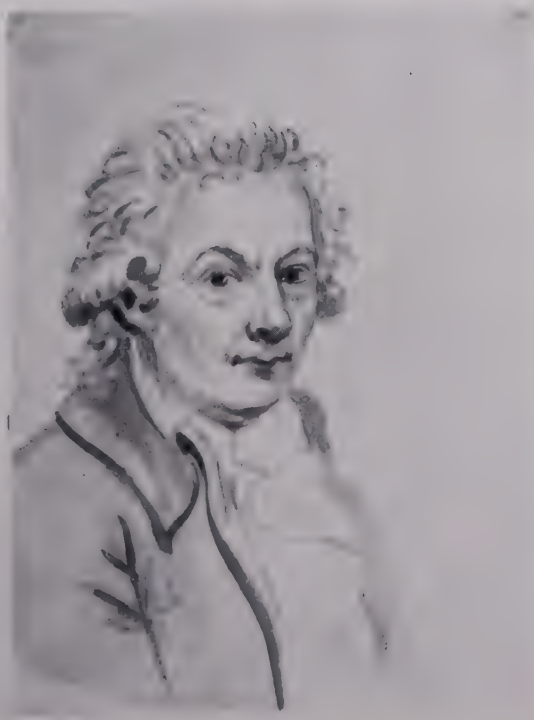
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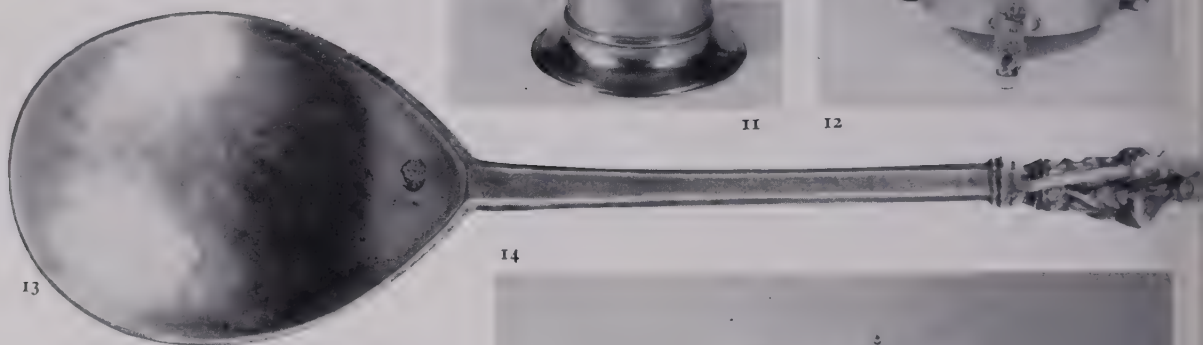


10. One of a pair of George I double-lipped, 9 in. wide sauceboats, maker's mark L. C. below a fleur-de-lis and crown, 1724. £1,700 (Sotheby's: a record auction price for a pair of sauceboats).

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International Saleroom



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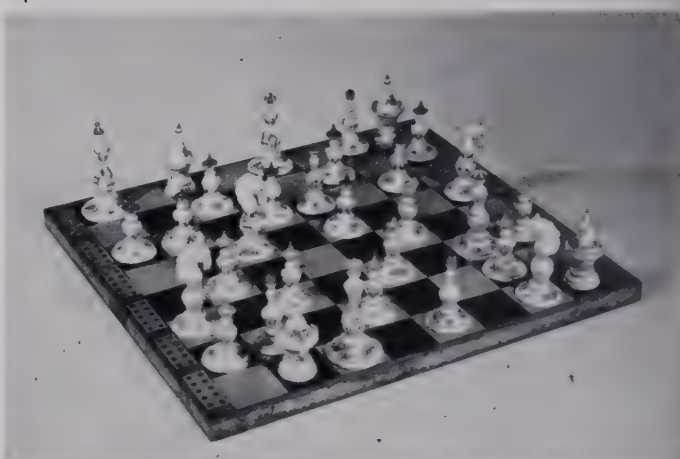


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11. William and Mary flagon, 13 $\frac{3}{4}$ in. high, 1690, maker's mark IS in monogram probably for John Sutton. From Westerleigh Church, Chipping Sodbury. £550 (Christie's). 12. A Norwegian large cylindrical peg-tankard and cover, 9 in. high, by Jan Reimers, Bergen, 1660. £720 (Christie's). 13. Henry VIII Apostle (St. Thomas) spoon, 1541, maker's mark a pheon (?) £150 (Christie's: a fourteenth-century English silver spoon in the same sale secured a record price of £650; a Scottish quaich £1,700, another record price). 14. Meissen chess set of 32 pieces, blue crossed swords marks, c. 1745. £714 (Christie's). 15. William and Mary silver toilet service, by Anthony Nelme, London, 1691. Dollars 11,500 (£4,107) (Parke-Bernet). 16. Meissen group Scaramouche and Columbine, 7 in. high, modelled by J. J. Kaendler, c. 1740. £787 (Christie's). 17. One of a pair of 14 $\frac{1}{2}$ in. high mahogany English silver-mounted knife-boxes, by Jno. Carter, London, c. 1775. Dollars 900 (£321) (Parke-Bernet).

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Forthcoming Sales



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SELLING AT CHRISTIE'S. 1. 'The Feeding of the Five Thousand'. By Heinrich Fernhof, panel $31\frac{1}{2} \times 39$ in. Selling in late May. 2. An important Stradivarius violin, known as 'The Dancha Stradivari'. Selling early June. 3. One of a pair of $14\frac{3}{4}$ in. high pale green jade lanterns, in an important collection of jade to be dispersed during June. 4. A Louis XV parquetry poudreuse, 35 in. wide, stamped 'S.B. Hedouin JME'. Selling at the end of May or in early June. 5. Böttger (c. 1720) porcelain part tea and coffee service, painted in schwarzlot by Suffenwerth, silver mounts by Elias Adam of Augsburg. Selling on May 25. 6. A German wheel lock arquebus with brass barrel and finely engraved staghorn stock, 42 in. long, first half eighteenth century. Selling in June.

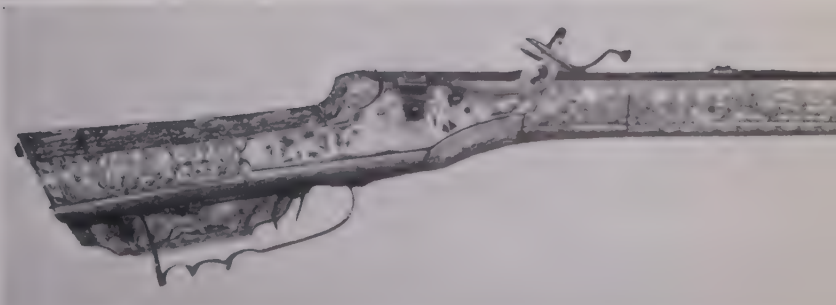
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Portuguese Furniture of the Seventeenth Century - II

BY ROBERT C. SMITH *Professor of Art History, University of Pennsylvania*

ALSO Portuguese is the practice of inserting a brass-headed pin at the intersection of legs and stretchers, which projects several inches beyond a flat filigree plate of brass designed to fit the outer faces of the square junction blocks (Nos. 9, 10, 11 and 12). This causes the same lively contrast as the brass studs of the leather chairs. The upper part of these tables is a compact rectangular mass into which are fitted drawers and panels (on the short sides) with convex faces called *almofadas* or cushions. This surface is often repeated in the form of a cushion frieze below.

Both drawers and panels are framed by borders of narrow strips of corrugated moulding made by a specially constructed plane which Joseph Moxon called a 'Waving Engine' in his *Mechanick Exercises* of 1683. Known in Germany as *Flammleisten* or flamework, this type of decoration seems to have been invented by the Nuremberg cabinet-maker Johann Schwanhardt before his death in 1612; it is as characteristic of the seventeenth century as linenfold panelling is of the fifteenth. Seldom used in Spain, except under Portuguese influence, wave ornament was extremely popular in Portugal and Brazil, where it was called *tremido* or flutter work. The drawer pulls, which are of the conventional teardrop variety, hang from small brass filigree plates, which, like those of the legs, are of vaguely Islamic design.

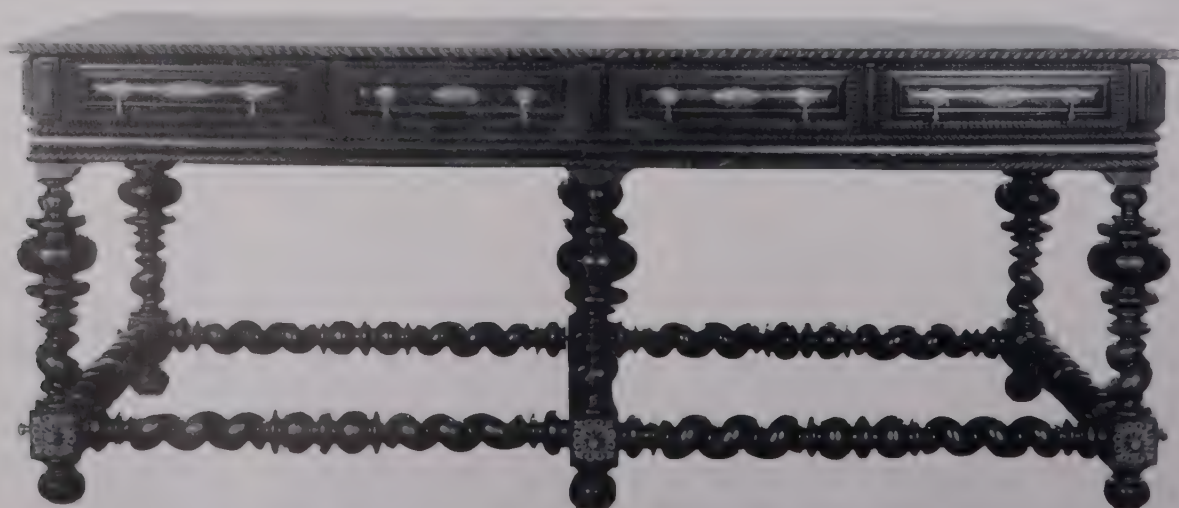
In the seventeenth century, all over Europe, cabinets with many drawers and compartments, were used to store papers and precious objects. In Italy, southern Germany, Flanders and France, they were designed with architectural fronts, and frequently incorporated ivory, ebony, tortoiseshell and mosaics of coloured marbles. In the Iberian peninsula, on the other hand, these cabinets were made, with very few exceptions, entirely of wood.

In Spain the simplest form is that of the *papelera*, an upright

box of drawers carried generally on pear-shaped feet. They were designed as portable objects to be set upon shallow chests or tables, forming an ensemble known as *arquimesa*. The more elaborate cabinets called *vargueños* were made with fall fronts supported on wooden slides, their brilliantly painted interiors subdivided, like the niches of contemporary altarpieces, into many arched compartments framed by arches carried on twisted columns.

Portuguese cabinets of the seventeenth century have nothing to do with *vargueños*. They are all based on the *papelera* model, an upright box of drawers. They have open fronts with no compartments and from 9 to 16 drawers identical in shape and decoration. But here the resemblance ends. The *contadores*, as they are called in Portuguese (Nos. 10, 11 and 12), have specially designed stands of four turned legs, which often are more richly decorated than the cabinets. These were never gilded or painted and, indeed, are the only European cabinets of this period in which no use is made of inlay, marquetry or veneers. They rely for their effect wholly upon their fine lines and excellent craftsmanship (which almost always is better in Portuguese furniture than in Spanish) and the handsome surfaces of the rosewood from which they were generally constructed. As a result, these cabinets have a flat appearance, unusual in the age of the baroque, and conform much better than the gaudy Spanish *vargueños* to the haughty yet austere spirit of the Iberian peninsula in the seventeenth century.

Although the *contadores* have never been thoroughly studied, and no chronology can as yet be established, it appears from inventories and other documents that they were especially popular in the late seventeenth century. Catherine of Bragança,



9. Table. Second half of the seventeenth century. Museu Nacional de Arte Antiga, Lisbon.



10 (Left). Cabinet. Mid seventeenth century. Museu Nacional de Arte Antiga, Lisbon.

11. Cabinet. Second half of the seventeenth century. Museu Nacional de Arte Antiga, Lisbon.

for example, had dozens of them in her residence at Lisbon, after her return from England in 1693.

At least three types of *contador* appear to exist. In the first, which may be the earliest, the cabinet, like the Spanish *papelera*, has a severely plain rectangular frame (No. 10). Lusitanian taste, however, is expressed in the metal plates attached to the corners. The identical drawers are decorated with *tremido* mouldings, glued into place, as on the drawers of tables. This appears also in the upper frame of the stand, while the apron, which is a principal feature of the design, is generally composed of quite naturalistic acanthus leaves with a cherub's head or bird in the centre. The legs, of ball and disc or spiral turning, have the distinctive feature of larger motifs inserted near the top, as well as the pins and plates of late seventeenth-century tables.

In a second group, both cabinets and stands have classical cornices (No. 11). Tremido work tends to disappear, while the aprons of the stands are carved more flatly, with non-naturalistic ornament. In one fine example at the Lisbon Museum the entire front is drawn together through the rhythmic use of vertical and diagonal lines. In another, at the Évora Museum, the cornice has become more conspicuous, the geometric ornament more plastic, and a central stretcher with its finial has been added to the stand.

In the *contadores* of the third group, this feature if used tends, like the turning of the legs, to become exaggerated. Also the apron assumes more ample proportions and is decorated with naturalistic acanthus patterns. One extraordinary cabinet in the Lisbon Museum has decorated angle columns like those of late Renaissance altarpieces made before 1675 (No. 12). The plastic

carving of the large apron of the stand, in which children's figures appear beside plumelike leaves, suggests, however, a later dating; for it belongs to the National Style of the wooden retables of the close of the century. The urchins, entwined among the leaves are obviously related to those on the tooled leather chair-backs. They also resemble the boys with crowns on English caned chairs of the reign of Charles II. In this connection it is worth remembering the King's Portuguese marriage, although there is no evidence that this Charles II motif was inspired by Portuguese usage.

If the *contadores* were a fashionable novelty in Portuguese seventeenth-century furniture, the great chests of the period were certainly the symbols of tradition. Austere in their flat decoration, they are frequently carried on the backs of small recumbent woodcarved lions which, like the stone or marble equivalents of contemporary tombs, descend from Romanesque prototypes.

The decoration of these chests is almost exclusively geometric, and the most popular motif is that of a large lozenge set in a square or rectangular frame (No. 14). This ornament can be related directly to architectural decoration, for an identical motif was commonly employed to decorate the plinths of pilasters and columns in Portuguese church interiors of the seventeenth century. It also appears at the base of the frame of a number of doorways and seems to have come from Venetian architecture through the illustrations in Sebastian Serlio's treatises on architecture. What gives these great chests their distinctive personality are the rows of *tremido* moulding applied to the frames of the lids, the decorative panels, and the drawers



12 13



12. Cabinet. Second half of the seventeenth century. Museu Nacional de Arte Antiga, Lisbon.

13. Bed and Stool. Late seventeenth century. Fundação Ricardo Espírito Santo Silva, Lisbon.

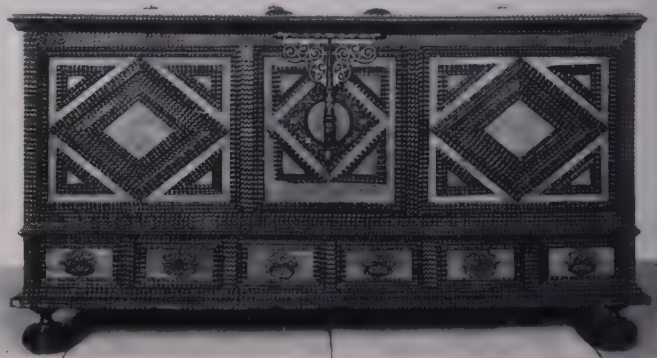
14. Chest. Seventeenth century. Museu Nacional de Arte Antiga, Lisbon.

at the bottom, of which there are generally six.

Similar lozenge decoration and tremido borders decorate the massive chests of drawers without feet, called *caixoes*. Made of native or Brazilian woods they are the glory of Portuguese seventeenth-century church sacristies. Lozenge ornaments and tremido borders occur also on the door panels of a number of tall sacristy cupboards or wardrobes, where they are often combined with friezes and vertical panels of plume-like acanthus leaves: that favourite decoration for retables in the last quarter of the seventeenth century. In one fine example (No. 15) in the Lisbon Museum the surface is gilded and polychromed, like those of the altarpieces of this period.

Portuguese beds seem to have enjoyed a reputation for luxury in Renaissance and Baroque Europe. Early in the sixteenth century the Portuguese, Pedro Monge, sold to Francis I a great bed 'marqueté de feuillages de nacre de perles'. Inventories of the period often list Chinese pieces that were gilded and red-lacquered, like those which the French traveller François Pyrard saw in 1608 in the hospital of Goa in Portuguese India. In 1686, when Siamese envoys visited Louis XIV, they were shown among the state treasures beds of Portuguese workmanship. Bedsteads of ebony overlaid with silver and hung in crimson are mentioned in descriptions of royal ceremonies at Lisbon in the late seventeenth century.

Although nothing so lavish as these royal beds have been preserved, there are many fine specimens today in private and public collections in Portugal. These beds fall into two principal categories, corresponding respectively to the first and second halves of the seventeenth century. The simpler examples are made of native chestnut and walnut; the finer, of rosewood and *vinhático* from the forests of Brazil. Brazil also provided *peroba amarela* wood, used for rails and splats, because its hard surface was thought to be proof against insects. Also, to give protection



14

from insects, some bedsteads were made of wrought iron, probably under Spanish influence, like the fine example at the Museu Nacional Soares dos Reis in Oporto.

This wrought iron bed belongs to the first category, which is distinguished by a head-board designed in the form of a double arcade, the lower broader than the upper. This was undoubtedly inspired by Spanish usage, rows of arches having been used in Spain since Romanesque times for the decoration of beds as well as chests and benches. Portuguese character is expressed in the tremido and brass decoration and also by paired volutes at the top of the headboard, which are carved in a flat form like those of the stretchers of early seventeenth-century chairs. These Portuguese beds of the first half of the seventeenth century usually have short posts in the form of columns attached to the front and rear legs. On occasion the posts are extended to support the frame of a canopy.

In beds of the second category—corresponding to the period 1660-1700—posts, headboards and footboards are decorated with



15. Cupboard. Seventeenth century. Museu Nacional de Arte Antiga, Lisbon.

the lavish turning used on tables and stands; although the motif of projecting discs and balls is rarer. A new device appears, consisting of small turned finials and pendants called *bilros*, which separated by an open area, create the effect of interrupted movement. Reminiscent of the stalactites and stalagmites of Moorish plaster decoration, these ornaments can be seen in a typical late seventeenth-century bed in the Fundação Espírito Santo Silva, where they are combined with other characteristic Portuguese adornments (Fig. 13). Outstanding among these embellishments are the brass pins at the junction blocks of the legs, running acanthus friezes, undulant cut-out edges and tremido mouldings. Especially Portuguese is the use in both footboard and headboard of a row of parallel diagonal lines divided in the centre in divergent directions (No. 10). At the top of the headboard appear vigorously curving interlacing ribbon-like forms that define one type of front stretcher used in the *cadeiras de sola* (see illustration No. 7 in Part I). In the centre, beneath a shell, and framed like a tabernacle, is the design of a cross, carved flatly in contrast to the plasticity of the shell. The same flat treatment was given to other motifs

like pelicans and coats of arms, which occasionally occupy the place of honour.

It is sometimes claimed that this flat carving comes from Goanese furniture imported into Portugal. This derivation seems unlikely, however, because the carving is not accompanied by any motifs that seem to be specifically Indian, and because the arrangement of the ornament around the tabernacle fits into the decorative schemes of contemporary Portuguese architecture. Nor is such carving found on the numerous cabinets, cupboards and tables which are known to have been produced at Goa in the seventeenth century and which constitute an Indo-Portuguese school of cabinet-making quite distinct from the European type of furniture of the Portuguese homeland.

After 1700 Portuguese furniture began to lose the original character it had possessed for half a century. The eighteenth-century cabinet-makers of Portugal, like those of Germany, Italy, and Spain, became so deeply influenced by the styles of France and England that their work, charming and skilful though it is, cannot really be considered as a national expression.

1. 'Williamsburg Kitchen'. By Charles Sheeler (Collection of Mr. and Mrs. John D. Rockefeller III). Sheeler began as a 'photographic' realist but has developed as a pattern maker - clean, hard compositions in which the realism is dominated by forms in an overall design.

2. 'Snow Covered Street in Montmartre'. By Utrillo (Mr. and Mrs. Winthrop Rockefeller): a picture which is an excellent example of Utrillo's vigour, poetry, and lightning-like spontaneity.

3. 'Portrait of Mme la Comtesse de la Porte'. By Jean Marc Nattier (Mr. and Mrs. Jean Mauzé).

4. 'Portrait of Miss Juliet Mott'. By Gainsborough, 1766 (Mr. and Mrs. Laurence S. Rockefeller). This picture, given to these collectors by their aunt, Miss Lucy Aldrich, has been called one of the most captivating portraits Gainsborough ever painted.



I

A (Rockefeller) Family Exhibition



5. 'Boy with Red Waistcoat'. By Cézanne (Mr. and Mrs. David Rockefeller). Some critics count this picture one of the greatest paintings owned by the sons and daughter of John D. Rockefeller. Last summer another version of this picture was sold at auction to Paul Mellon, trustee of the U.S. National Gallery, for 616,000 dollars.

6. 'Flowers'. By Rachel Ruysch (Mr. and Mrs. Winthrop Rockefeller).

7. 'Chrysanthemums'. By Fantin-Latour (Mr. and Mrs. Mauzé).

8. 'Portrait of Meyer de Haan'. By Gauguin, 1889 (Mr. and Mrs. David Rockefeller). In their New York house these two collectors have assembled an uncommonly fine selection of French Impressionist paintings. Meyer de Haan, a dwarf Dutchman and fellow artist, often rescued Gauguin from financial desperation.

9. 'Girl with a Veil'. By Matisse (Mr. and Mrs. Winthrop Rockefeller). This pencil study, made in Nice in 1929, is a superb example of Matisse's skill of hand, and indicates how softly graceful he could be.



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WHAT is the taste in pictures of the Rockefeller family? The daughter and five sons of John D. Rockefeller answer this question themselves. These nine paintings are selected from a charity exhibition of fifty pictures belonging to the Rockefeller family, which are now showing at the Knoedler Galleries, New York. The fifty subjects represent only a fraction of the family collections: yet they are immediate evidence of how diverse is the art taste of the Rockefellers and of how comparatively modest but admirably selective are their possessions. Mrs. Jean Mauzé (née Abby Rockefeller), whose Beekman Place, Manhattan, penthouse is famous for its exquisite collection of eighteenth-century Meissen and Chelsea porcelain, started collecting at the age of 12. Mr. and Mrs. John D. Rockefeller III have a penchant for Asian art objects and contemporary American art; and Mr. Nelson Rockefeller, newly elected governor of New York State and president of the Museum of Modern Art, is the determined modernist of the family. Since Mrs. Laurence Rockefeller is a sculptress it is natural that her collections should include jades, bronzes and contemporary sculpture. Mr. Winthrop Rockefeller, who breeds Santa Gertrudis cattle in Arkansas, and his wife possess paintings which demonstrate that a seventeenth-century Ruysch flower painting can hang in proximity to American contemporaries such as Kirschenbaum and Tabois. Finally, the youngest members of the family: Mr. David Rockefeller and his wife. They, too, have the ingenuity for intermixing Sir Thomas Lawrence with Cézanne, Gauguin with Gilbert Stuart, Sully with Matisse.



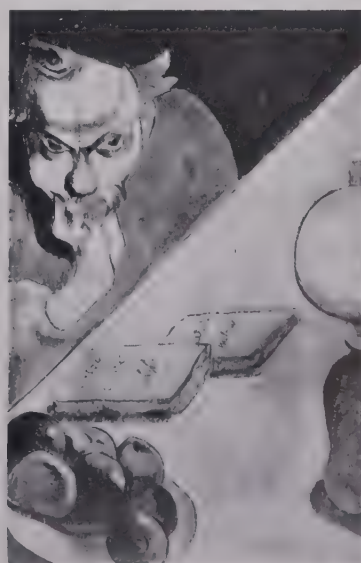
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The Connoisseur in America

BY MALCOLM VAUGHAN

LARGE works by Jan Steen are much sought after. They offer a larger number of figures and are, accordingly, likely to manifest more of that lively action which characterizes Steen: indeed, much of Netherlandish painting from 'Gothic' Bosch and Breughel down through Rubens and Hals to seventeenth-century Brouwer, van Ostade, and Steen. The lively action springs from the people of the Netherlands. In them the glow of life often flashes into flame, like lightning. The Metropolitan Museum, after years of seeking, has recently purchased one of Steen's largest canvases, *Merry Company on a Terrace* seen below, painted in the last decade of his life, the 1670's. The picture is well-known, as it was long on loan at the Museum Boymans/van Beuningen, Rotterdam.

Like most of Steen's works, the *Merry Company on a Terrace* is genre painting. The scene, a jolly drinking party, is apparently a

family festival at which the wine glasses have been filled often enough to render the company hilarious. The artist himself, seated at the left, seems ready to slip under the table; his wife, in the foreground, looks blithe with wine, and many of the guests are boisterous with laughter. Even the baby in the arms of its grandmother reaches out a hand for a drink.

Sometimes in Jan Steen's jovial scenes, the human element tends to run away with his art, an indication that he sometimes worked impulsively, perhaps impromptu. Fortunately in the Metropolitan's great picture this tendency occurs only in the crowding of the figures, with consequent crowding of the composition. Happily the artist saw the need for more geometry, and pulled the composition together by disposing the figures in a triangle. Of the more than five hundred extant pictures by Steen, this one ranks very high.

Pelletreau: American Silver Master

ONE by one the artist craftsmen of colonial America are being rescued from obscurity. The latest is Elias Pelletreau, foremost silversmith on Long Island from 1750 until his death in 1810. The first comprehensive showing of Pelletreau's silver was presented this season at the Brooklyn Museum, where lovers of early American arts and crafts flocked to see it. Scholars also congratulated the Curator of Decorative Arts, Marvin Schwartz, on an exhibition that fully displayed the character, range, and skill of Pelletreau's work.

More than four score examples of Pelletreau's silver were on view: teapots, sugar bowls, cream pitchers, tankards, drinking cups known as cans, porringers, casters, pepper boxes, dining silver, and various special items such as a finely fashioned sword handle and a child's rattle. In the variety could be seen the prevailing features, the characteristics of Pelletreau's silver. It became evident that his inspiration was eighteenth-century neo-classic design, more especially that handsome balance of form, that simplicity, lightness, and grace which inspired silversmiths in Georgian England. Suggestions of Dutch silver in the seventeenth-century golden age of Holland are also found in his forms. This hint of Holland is natural in the circumstances; for though Elias Pelletreau lived in Southampton most of his career, he served his apprenticeship in New York City where Dutch traditions still lingered from the days when New York was a Dutch colony. Born in Southampton in 1726, Pelletreau was the grandson of a Huguenot French émigré, and was apprenticed to another Huguenot, the prominent New York silversmith, Simeon Soumaine. The circumstance explains the air of French influence that occasionally touches details of Pelletreau's work—here the design and decoration of a teapot spout, there the spirited curves of a drinking cann handle or the forceful grace in the form of a sugar caster.

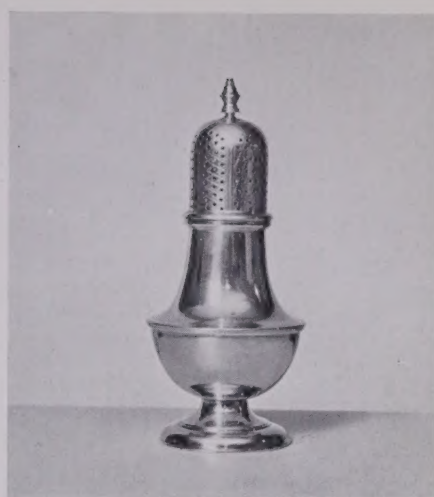
The exhibition being on a major scale, examples were included of silver made by Elias Pelletreau's son, John, who regularly used his father's mark—and of John's son, William Smith Pelletreau, who lived until 1842 and rose to considerable fashion when Long Island's population greatly increased in the nineteenth century.



This 'Merry Company on a Terrace', by Jan Steen (canvas, 55½ × 51½ in.), which for a long time was on loan to the Boymans/van Beuningen Museum, has just been purchased (Isaac D. Fletcher Fund) by the Metropolitan Museum.



Foremost silversmith on Long Island in the eighteenth century was Elias Pelletreau. The first full-scale exhibition devoted to his work has just been held at the Brooklyn Museum and included a 3½ in. high sugar bowl (left) and (right) this 5½ in. high caster.



A Fine Stubbs in California

IN California, the Huntington Art Gallery at San Marino is building up a remarkably good collection of English sporting paintings and prints. This department is in addition to its palatial rooms arrayed in world-renowned paintings by Britain's greatest artists: Sir Joshua Reynolds, Gainsborough, Raeburn, Romney, and others. Last year the Huntington Gallery added to its sporting pictures a pair of racehorse paintings by Ben Marshall—*Sam* and *Sailor*, winners of the Derby in 1818 and 1820 respectively. This year a special exhibition was held to honour a donor: the late Dr. Charles H. Strub, who had often enriched the department with gifts. Outstanding among these gifts is a superb example of George Stubbs' painting, *Baronet with Sam Chifney up* (see p. 272). It is signed, and dated 1791. Of all the excellent painters of horse flesh Britain has produced, Stubbs is the greatest. He took up anatomy in order to paint animals accurately. He became an anatomist of such distinction that his knowledge was respected by leading surgeons of his day. Yet Stubbs studied anatomy only to aid his art.

His 'Baronet' attracted attention as soon as it was painted. The horse belonged to H.R.H. the Prince of Wales, and won the Oatland stakes of 2000 guineas at Ascot Heath with the Prince's jockey, Chifney, riding. Further, Stubbs' painting shows the horse with all legs off the ground, that beautiful moment when a running animal is raised in motion by its muscular

strength. This attitude had never before been accurately painted by an English artist, and Stubbs' brilliant description of it—true in every anatomical detail—was hailed as a wonder. Today, a century and a half later in California, eyebrows still go up in surprise at such a combination of anatomical knowledge and painterly skill.

The exhibition also included five huge volumes containing over 500 engraved portraits of famous British racehorses and race meetings, with full page manuscript histories of each animal bound in, opposite the pictures. This unique collection, begun about 1770 by the celebrated horse auctioneer, Richard Tattersall, ('Old Tatt') was continued until the mid-nineteenth century by his descendants. Many of the engravings are very handsome, notably the colour ones by George Townley Stubbs, after his father's paintings.

Gauguin Drawing Found

THE least bit of art from the hand of Paul Gauguin is now so cherished that the discovery of a string of pencil drawings on the back of one of his pastels was hailed in Chicago as a major art find. The pastel, a standing *Tahitian Nude* sometimes called *Eve*, had been lent by Mr. and Mrs. John Cowles, Sr. of Minneapolis to the great Gauguin exhibition which opened at the Art Institute of Chicago and is now in New York at the Metropolitan. The drawings on the back of the sheet—a woman's head, a woman crouching, and a sketch of a hand—were discovered when a cardboard backing was removed because of warp. Could Gauguin have known this turn of events, he would have ground his teeth in anguish at the irony of his fate; for like most of his works, this drawing now so treasured was wrested from poverty, and created in loneliness far from the peoples whose civilization Gauguin's art enriches.

Two American Chippendale Chairs

AMERICAN colonial furniture is often so concisely simple in form that it might illustrate the anatomy of furniture making. An interesting

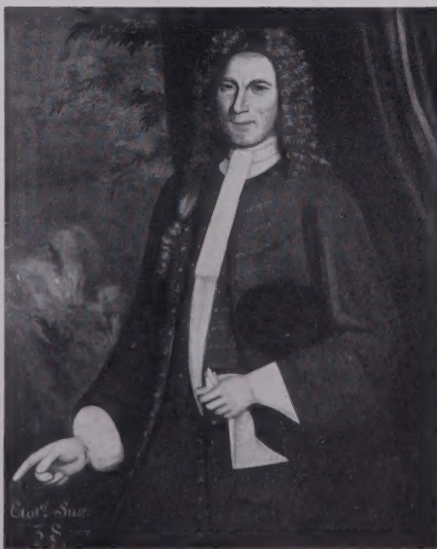
Unknown New York Artists

SEARCH for early artists in America has brought out almost every scrap of painting that remains from olden times. New York, Pennsylvania, and the New England states have been particularly active. A selection of paintings brought to light by the New York State Historical Society is now touring that state. Some fifty artists are represented in seventy-one pictures, mostly portraits and landscapes. The dates range from 1700 to 1875. Self-taught artists are much in evidence in this exhibition.

Some of the pictures may be of slight artistic worth, yet all have value as mirrors of cultural beginnings in America. A case in point is the portrait of a gentleman in the van Schaick family seen here, painted c. 1720 by an unknown artist in the Hudson River valley. A whole group of painters emerged in the Hudson valley early in the eighteenth century. Called Patroon Painters, the name coming from the colonial Dutch manor house-holders for whom they worked, they constitute the first school of American art. James Flexner has described their style as elaborate in conception (derived from English and Dutch models) combined with modest colours and direct, simple statement. These elements strongly characterize the van Schaick portrait.

Among the more academic paintings in the show, a felicitous example was a riverside landscape by George Harvey, an Englishman who came to America at the age of twenty, early in the nineteenth century. Harvey seems to have studied abroad. Then, settling beside the Hudson, he was one of the first to paint the beautiful landscape thereabouts. His aim was direct observation with a touch of poetry in the colouring. Harvey proved ahead of his times. He lived to see a host of American-born artists inaugurate the now famous Hudson River School—the first substantial school of landscape painting in the United States.

A number of fact-finding artists were represented in the show—charmingly parochial painters who strove to capture on canvas the drama of a local shipwreck, the charm of a rural home or domestic interior, and views of regional cities.



A recently discovered portrait, by an unknown Colonial New York 'Patroon painter': lent by the New York State Historical Society to a touring exhibition of rediscovered artists of early New York. See story above.



example in point is a pair of American Chippendale side chairs recently given the Currier Gallery of Art in Manchester, New Hampshire, by Mrs. Norwin S. Bean. These chairs are so succinctly functional in form, so puritanically lacking in Chippendale's sumptuous design and lavish ornament that to use his name in describing them seems inappropriate. Yet sundry details—such as cabriole legs with claw-and-ball feet, a cupid's bow top rail, an open-carved splat—all inimitably derive from elements of Chippendale's style. Until another word is coined, such chairs must be called 'Chippendale'.

These two chairs were made in New England, probably Massachusetts, perhaps Salem, and date about 1760-80. Chairs of this elegance were generally constructed in mahogany. Here, the wood is maple, except for the top rail of oak, with outside facing in mahogany veneer—a combination occasionally found on Massachusetts' chairs of this type. The maker of these chairs may have been told that sturdy, heavy men were to sit on them; for they have an unusual structural feature, underneath—diamond cross-bracing is used in the seats.

The American furniture collection at the Currier Gallery in Manchester is small but choice. This pair of chairs, with puritanical 'lean refinement', is a welcome addition.

Fine Mesopotamian Metalwork

FROM ancient times the Near East has produced metalwork craftsmen of the highest technical

skill. Surviving examples make evident that early techniques required dexterity amounting to mastery in more than one aspect of the work—shaping the object by casting, or raising the object by beating it from a sheet of metal; then decorating it by means of carving, engraving, repoussé, or niello. In the Near East the metalwork craft had already reached a peak of achievement in Assyrian times: as is known, for example, from the great Assyrian bronze 'doors' in the British Museum.

Another fine flowering occurred in Mesopotamia in Islamic times, this development reaching a height of refinement in the twelfth-thirteenth centuries A.D. before the region was conquered by the Mongols in 1259. A centre of this 'renaissance' was Mosul, today a city in north Iraq. There have come down to us a number of beautiful inlaid metalwork examples made about this time in Mesopotamia, apparently at Mosul. Twenty-eight of them have been thus far identified and dated. The earliest is a box in the Benaki Museum, Athens, dated 1220. A second example, a ewer with an inscription bearing the craftsman's name and the date 1223, has been recently acquired by the Cleveland Museum of Art. This ewer, identified by the London authority, Dr. D. T. Rice, follows what has come to be called the 'Mosul shape' as distinct from the Persian faceted form. The metal is brass, raised by beating from a sheet, the spout formed separately, and the handle cast in solid brass, then attached. The surface of this ewer—spout, handle, and body—is inlaid with silver motifs driven into the metal with a hammer. The motifs are profuse: a series of polylobed medallion scenes with intervening arabesques; several horizontal bands filled with figures and groups; and the interlaced Kufic lettering known as 'animated' script.

(Above). The celebrated English sporting picture, 'Baronet', by George Stubbs, signed and dated 1791: a picture which has been donated to Huntington Art Gallery, San Marino, California. (Below). A recently discovered painting, 'Hastings Landing' (on the Hudson River): an early nineteenth-century painting by an emigrant English artist, George Harvey, a precursor of the Hudson River School. Another loan (see p. 275) by New York State Historical Society to the touring exhibition.



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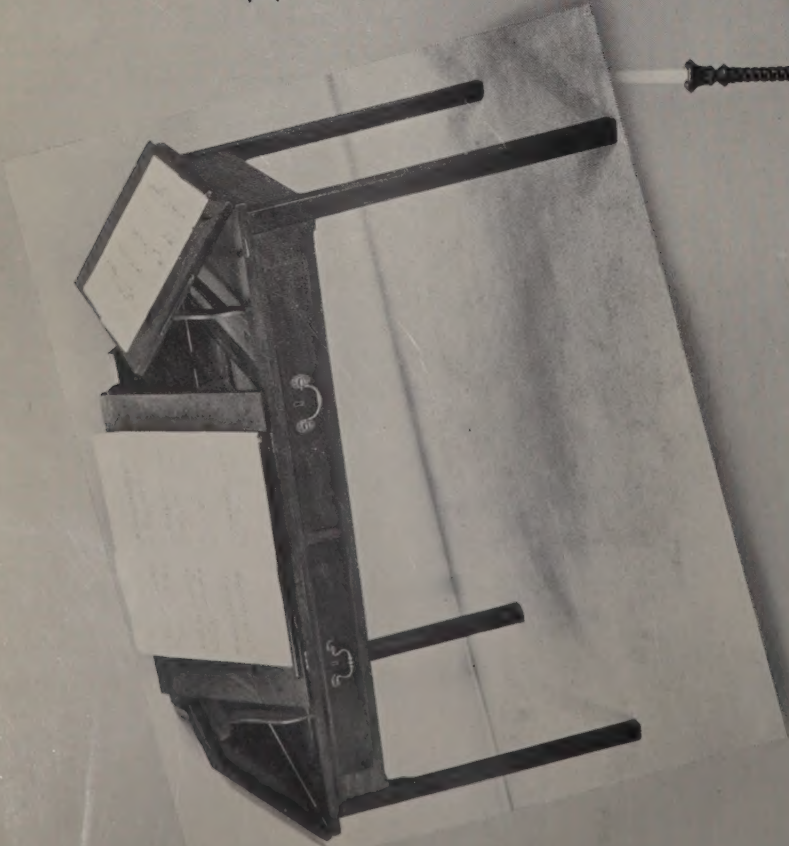
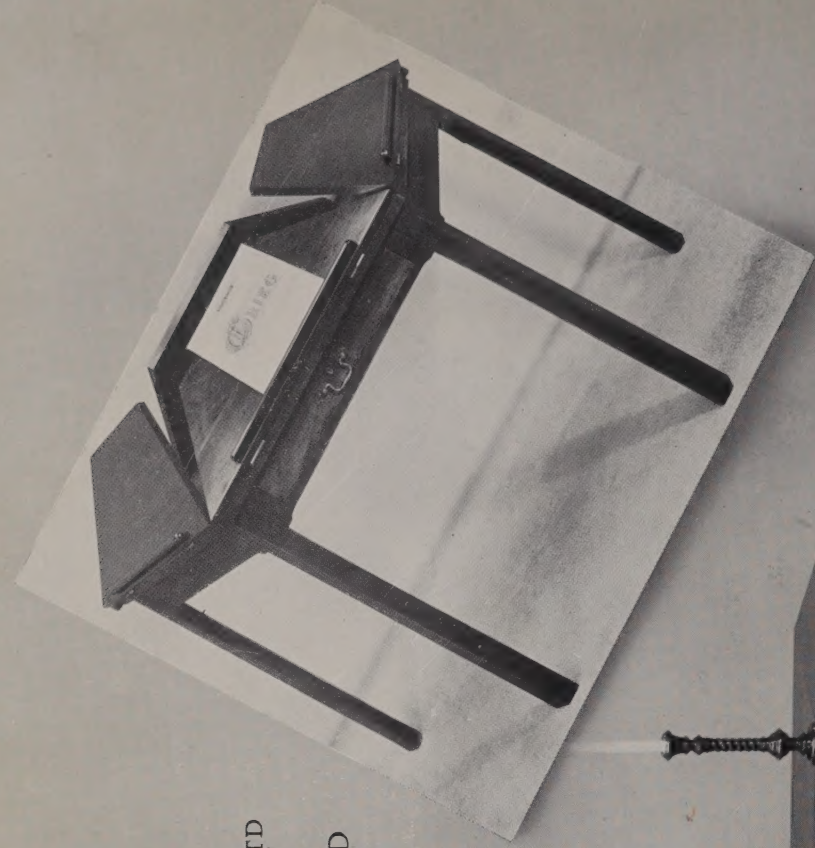
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